

July/August 2019
Volume 45, Number 1

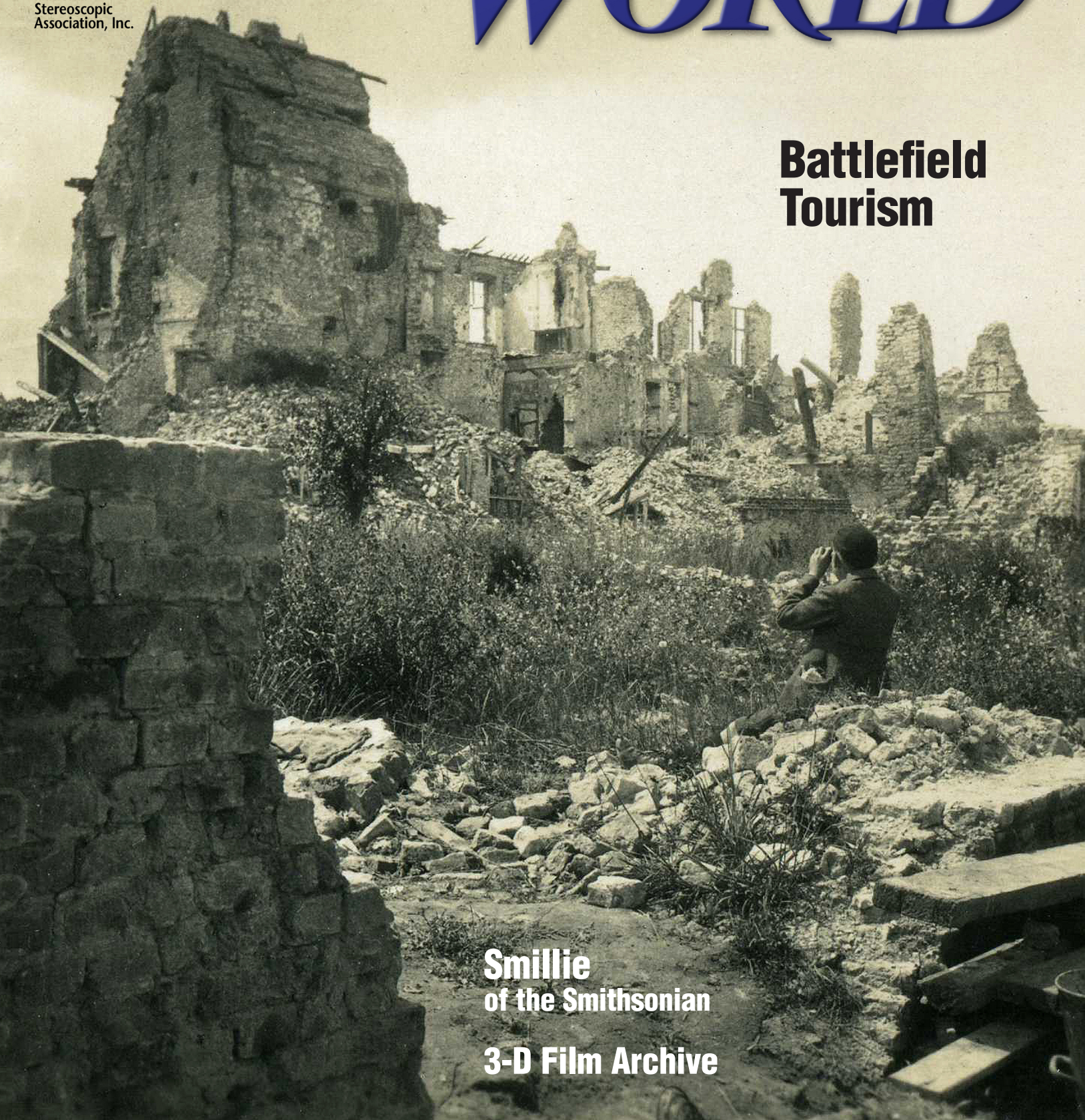


A Publication of
National
Stereoscopic
Association, Inc.

3-D Imaging Past, Present & Future

STEREO WORLD

**Battlefield
Tourism**



**Smillie
of the Smithsonian**

3-D Film Archive

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Summer Fun for the Kids

All three images in this issue's column were provided by Susan Pinsky and David Starkman of Culver City, California. They became acquainted with a man whose father had documented the family over the years in stereo (see this column in SW Vol. 36, no. 6), and fortunately he captured scenes like these at various parks around Los Angeles.

The first view is titled "Speed Boats at Pacific Park, 1952." They probably seemed fast to the kids, but I doubt they zipped around very quickly!

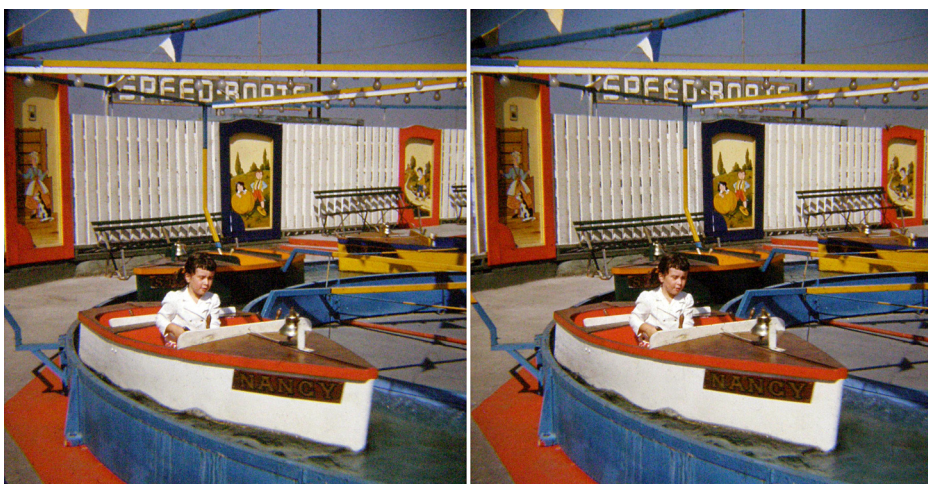
Next is "Coaster at the Beach, 1953." The park is not identified, but I think I can see the ocean in the background.

The third slide is identified as "Travel Town," which was dedicated in 1952 and apparently still exists today as a railway museum in the northwest corner of Griffith Park. 🏠

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



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George Nightingale & Co.
Battle-Field Series No. 10, "Ruins
of the State Hall, Newport" here
being photographed by a tourist.
From "Battlefield Tourism After
the Great War" by Ralph Reiley.

Back Cover:

The Pacific Ocean at Rialto
Beach in Olympic National Park
is just one of the reasons to
attend 3D-Con 2020 in Tacoma,
Washington, August 11-17.

(Stereo by Phyllis Maslin)



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Bigger

I really enjoyed Lew Warren's article, "Bigger is Always Better" [SW Vol. 44 No. 5 page 16] about the history of large screen projection. I would like to add a footnote to the article that may interest 3-D aficionados. I'm a big fan of all of Flicker Alley's restored Cinerama blu-rays, as they look gorgeous and are the closest thing to taking a time machine back to the 1950s and 1960s. These 2-D blu-rays use the "Smilebox" technique to give a reasonable approximation of the enormous curved Cinerama screen. However, these blu-rays *really* shine if you have a 3-D projector and a 3-D blu-ray player like the Sony BDPS6700, which can convert a 2-D blu-ray to a curved 3-D image on the fly—essentially replicating the same curve of a Cinerama screen in stereoscopic 3-D.

Letters

Readers' Comments and Questions

Normally, I don't bother watching an automatically converted 2-D blu-ray disc in 3-D—especially one where the conversion looks like the inside of a curved cylinder. However, in the case of the Cinerama discs, the "Smilebox" technique combined with a curved stereoscopic effect is about as close as you can get to replicating the Cinerama experience at home. Of course, you may have to move your seat a little closer to the screen than normal to fill your entire field of vision.

— Jeff Boller
sundriftproductions.com

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

Correction

There is an error in the website provided at the beginning of the final paragraph on page 12 of the May/June issue. It should be stereoworld.org/nsa-stereo-lists/.

A Viewer Distraction

What was to be a brief NewViews tip about a website documenting View-Master viewers turned into quite a distraction. I had never visited the site, and it turns out to be far more comprehensive, with the expansive title *20th Century Stereo Viewers*. See viewmaster.co.uk. You can pick from

28 pages filled with photos of View-Master products from the Model A through cameras, projectors and talking viewers. Or, you can choose from a far longer menu of pages covering View-Master knock-offs like the Meopta as well as dozens of viewers for other (many quite obscure) 3-D formats from around the world, dating from 1927 to 2005.

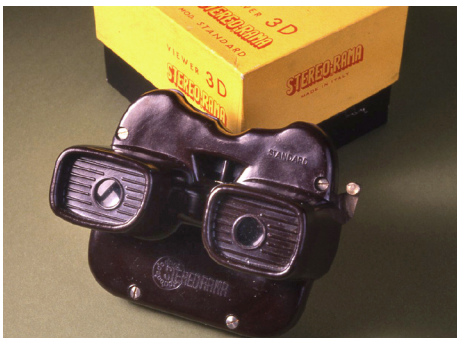
(Continued on page 16)

Editor's View

Comments and Observations

by John Dennis

The stylish Italian View-Master knock-off Stereo-Rama viewer. Additional colors, models, packaging and reels are pictured on the site. Stereo by John Dennis



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3D-Con 2020

Tacoma, Washington, August 11-17

Welcome to Tacoma! With your feet in the clear salt water of Commencement Bay on Puget Sound, the 14,411-foot peak of Mount Rainier is just 42 miles away. And nowhere in the continental United States are there more spectacular and varied natural environments than within a hundred mile radius of Tacoma, Washington, from this alpine wonder to the ocean, from coastal rain forests to alpine meadows within a temperate climate, you will experience it all.

Tacoma is considered one of the nation's most livable cities. It is located on Puget Sound 30 miles south of Seattle, and is the second largest city in the Puget Sound area and the third largest in the state.

As the birthplace of artist Dale Chihuly, it is a city steeped in glass art, and that art is in museums throughout the city and in massive public art installations. Our convention location, Hotel Murano, is a glass-art themed boutique hotel. Within walking distance of the hotel, both Tacoma Art Museum and the Museum of Glass have world-class collections, and they are connected by the Chihuly Bridge of Glass. Art is in the city's DNA.

Come early and stay longer to enjoy Tacoma's spectacular outdoors. Minutes away from Tacoma's downtown is the Ruston Way Waterfront, a two mile stretch of waterfront with a dedicated walking trail to enjoy at your own pace. Spectacular views of the bay and the islands of Puget Sound await you from the outdoor patios of the excellent restaurants along the water.

The gem in Tacoma's crown is the 700 acre Point Defiance Park, which was named the best park in Washington State, a state that cherishes its parks. Make the five mile drive through an old growth forest, and the nearly 15 miles of trails inside the park. Visit the Rose Garden, the Fort Nisqually Living History Museum and the Point Defiance Zoo and Aquarium.



The Pacific Ocean at Rialto Beach in Olympic National Park. (Stereo by Phyllis Maslin)

Just a short distance from the Hotel Murano is the Museum District. Enjoy fine art at the Tacoma Art Museum. Learn about the state's history at the Washington State History Museum. See world class glass art being made at the Museum of Glass. Not far away is the LeMay—America's Car Museum, the largest automotive museum in North America.

The city's many districts offer an eclectic mix of shopping and entertainment. Broadway Avenue downtown is the place for antique and collectible hunters. In the Stadium and Proctor districts you will find

many boutiques and restaurants. In the Proctor District you can see films at the historic Blue Mouse Theater. Sixth Avenue has a great collection of upbeat restaurants, taverns and musical venues. Scattered through the city are some very fine taprooms catering to craft beer aficionados. A free light rail system connects all of downtown with the University of Washington Tacoma campus and the museum district. It also provides access to the Tacoma Dome Transit station where the Sounder trains or express busses provide access to downtown Seattle and Sea-Tac airport.

(Continued on page 21)

GONE MADDD



EVEN PIRATES HAVE KIDS.



EVEN PIRATES HAVE KIDS.

by AARON WARNER
3-D by Charles Barnard

www.cartoonistforhire.com
www.3-dementia.com

BATTLEFIELD TOURISM

AFTER THE GREAT WAR

by Ralph Reiley

Tourists and stereoviews had a symbiotic relationship. The first-generation photographers earned a large portion of their livings catering to the tourist trade. Wherever there were tourists, there were those on hand to serve them food and drink, rent them hotel rooms, carry them around in trains, carriages, or taxis, and sell them souvenirs. Tourists were often denigrated for their boorish ways, talking down to locals, disrespecting local customs, disrespecting local history, and the list goes on. No matter how boorish or respectful the tourists were, all types brought in much needed money to the areas they visited, as tourists still do today. One of the most unusual type of tourists were those who began traveling to the battlefields of northern France,

shortly after the end of the First World War, starting in the Spring of 1919.

This unusual after effect of the First World War is not well documented. Most references are in English and concern the British and American veterans of the war. This phenomenon affected the French and German veterans as well. The Germans had a more difficult time as battlefield tourists, for the obvious reason of having been the invader. After a time, while not being exactly welcome, they were respectfully tolerated. All veterans realized that the

people at home had no idea of the extreme nature of what they went through. The only other group that understood what they had endured was the enemy on the opposite side of No-Man's-Land.

There were three main types of battlefield tourist. The largest group were ex-servicemen, returning to the place where they had endured so much, and where so many of their comrades were killed, searching for some cathartic release. Another group were the wives, brothers, sisters, mothers, and fathers of those who died in France. The third type

.....
Realistic Travels No. 373, "Ploughing soil for which he fought midst tragic reminders of the desperate struggle at Frezenberg." This is near Ypres and was significant in the first battle of Ypres in 1914 where the British army took heavy casualties, making this area an important place for the families of those lost in the battle to visit. Farmers at this time frequently ploughed up live artillery shells, often with deadly results. After 100 years, there is still an iron harvest every year where artillery shells are collected and disposed of.

(Courtesy Boyd/Jordon collection)



San Francisco, Cal., London, England,
Reading, Pa., New York, N. Y.



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5013—Salvation Army Headquarters at Arras, France.

Troutman No. 5013, "Salvation Army Headquarters at Arras, France." Photo No. 269 from a set of 300. One of the famous Red Shield Hostels, modified from an existing Salvation Army facility constructed during the war. It has been transformed to serve relatives visiting graves, as the sign says. Red Shield Club canteens and hostels provided comforts for armed servicemen and civilians with food, shelter and spiritual guidance. After the war they provided an investigation bureau to trace missing servicemen or relatives, as well as providing the location of graves in military cemeteries. (Courtesy Boyd/Jordon collection)

of tourists wished to fulfill their curiosity of seeing the devastating effects of four and half years of modern war. During the war the British and French had very stringent rules concerning civilians near the front lines. The only civilians allowed in the military zone had special permits to run the canteens, bars, billets and brothels. Some of this curiosity was

normal, given the restrictions during the war. Others were souvenir hunters and they went to the old front lines to dig for relics. Sometimes they found valuable relics,

sometimes they unearthed human remains. Sometimes they unearthed live shells with disastrous effect.

For those who suffered the loss of a family member in the war or comrades in arms, the trip was a pilgrimage to visit the grave of a loved one, or to try and find some trace of those with no known burial place. Some came individually, others came in family groups, church groups, vet-

Realistic Travels No. 308, "Bernafay Wood captured by the 9th Division in Battle of the Somme; the Cemetery near Montauban." One of the early British military cemeteries hastily constructed in France. The wood crosses were soon replaced with marble crosses, and proper landscaping was installed. A grim reminder of the human cost to a war. (Courtesy Boyd/Jordon collection)



Bernafay Wood captured by the 9th Division in Battle of the Somme; the Cemetery near Montauban.

eran association groups and school groups.

The world powers of 1914, England, France, Germany, Austria and Russia, that rushed into the war were all were devastated by the effects after four and half years. When the war ended it was difficult to tell the difference between victor and vanquished. The German, Austrian and Russian empires collapsed. England and France managed to hold on to their empires, but the foundations were no longer solid, and soon began to give way. The social structure of the nations involved changed beyond all recognition from the pre-war era. So much death and sacrifice had been endured that there was no going back to a prewar social order.

The cost to each nation was astronomically high in terms of national treasure and human life. An entire generation of young men was sacrificed into the war. Young men of all social strata were fed into an industrial machine that ground them into the mud of the battlefield for seemingly no effect. Soldiers who survived the war carried physical and psychological scars. Those at home were left with a profound loss of their loved ones, questioning all that they believed their sons, brothers, uncles, husbands and fathers had died fighting to defend. The surviving veterans of the war were adrift in a changed society that they no longer fit into, leaving them with a need to come to terms with the sac-

rifice they made, and why so many of their comrades were buried in far flung battlefields. Those who were left behind were desperate in their grief and loss to find a reason why they had sacrificed so much. By returning to the scene where all this occurred they hoped to find some sense of closure.

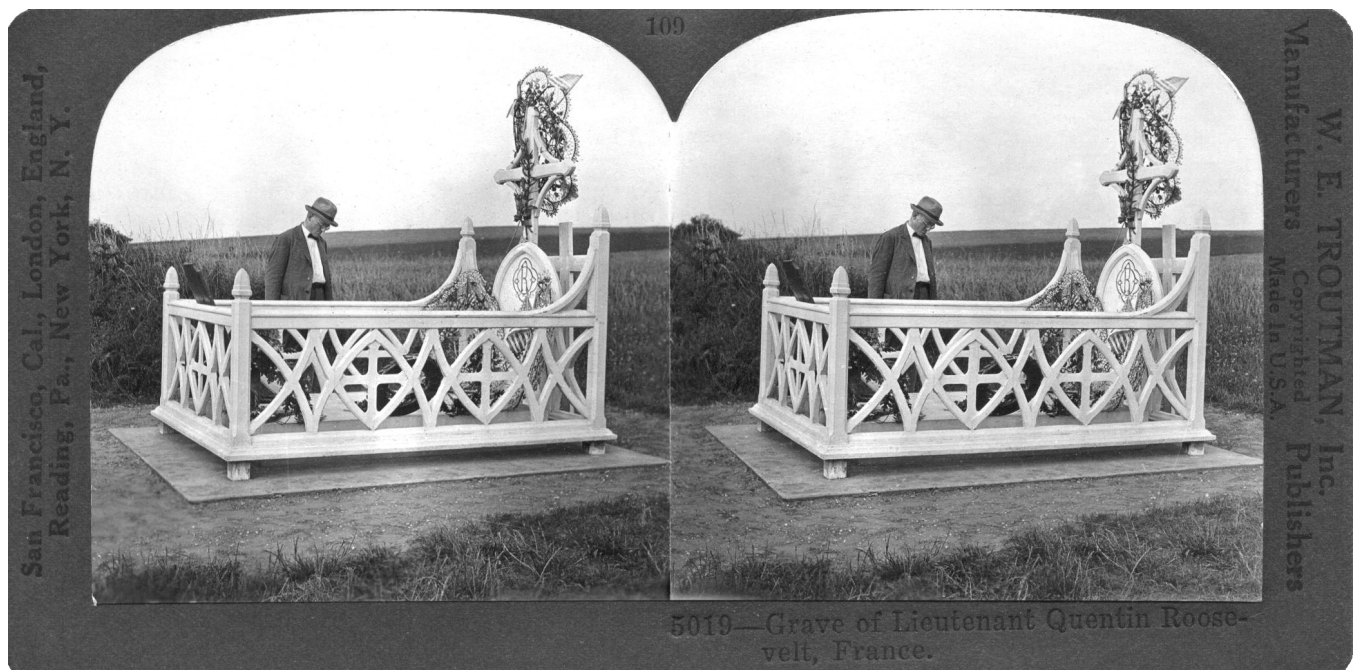
In 1919 and 1920, the battlefield tourists had extreme difficulties traveling to France. Roads and rail networks in the war zone were barely functional. The towns and villages were still shattered from the war. Facilities to handle visitors were nonexistent or extremely primitive. These areas were still under military command, and they were dangerous to travel through due to unexploded artillery shells, polluted water sources, and the remains of the dead were still being collected. Some of these areas are still dangerous, one hundred years later.

British travel agents Thomas Cook and Son presented a plan to Parliament on Nov. 12, 1918 for guided tours of the battlefields, just a day after the Armistice. While this plan was turned down, the British Government was busy with plans to

accommodate the families of fallen soldiers to travel to France to visit the military cemeteries, still under construction. Reverend Matthew-Mullineux, an army chaplain during the war, established the St. Barnabas Hostels for widows, mothers, and families of the dead. These were very primitive facilities, providing just the basic needs of shelter but were used until French hotels were rebuilt. The Salvation Army, which had a presence in France during the war, converted their facilities into rudimentary hotels, the famous Red Shield Hostel. The British Legion, a veteran's association, also had facilities catering to ex-servicemen, using barracks left over from the war, as did the Church Army and the YMCA.

Towns and villages were just beginning the process of clearing the damage and rebuilding. Normal life had not returned. This new type of tourist that showed up in the shattered towns and villages had an unexpected benefit. They helped finance the recovery of these towns and villages by bringing in much needed money to the area because of the hotels and cafes that had sprung up to provide for them, primitive as

.....
Troutman No. 5019, "Grave of Lieutenant Quentin Roosevelt, France." Photo No. 104 from a set of 300. Teddy Roosevelt sent all his sons off to the war. Quentin, the youngest, was in the air corps and was not allowed to fly over German lines. When his older brothers were sent home to recover from wounds, Roosevelt was allowed to fly regular patrol missions with the rest of his squadron, as his loss would not end the Roosevelt family line. Late in the war he was shot down and killed behind German lines. The Germans buried him with honors. This was an age when the privileged class in power was expected to lead from the front, unlike many who make up our ruling class today.
 (Courtesy Boyd/Jordan collection)



San Francisco, Cal., London, England,
Reading, Pa., New York, N. Y.



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5053—Human bones found by children

they might be. Human nature being what it is, providing other services for the battlefield tourist quickly became available.

Northern France and Belgium were the destinations for the British battlefield tourist, as that was the British sector of the Western Front. The Americans revisited Château-Thierry and the Argonne. The French tended to visit Verdun, where the entire

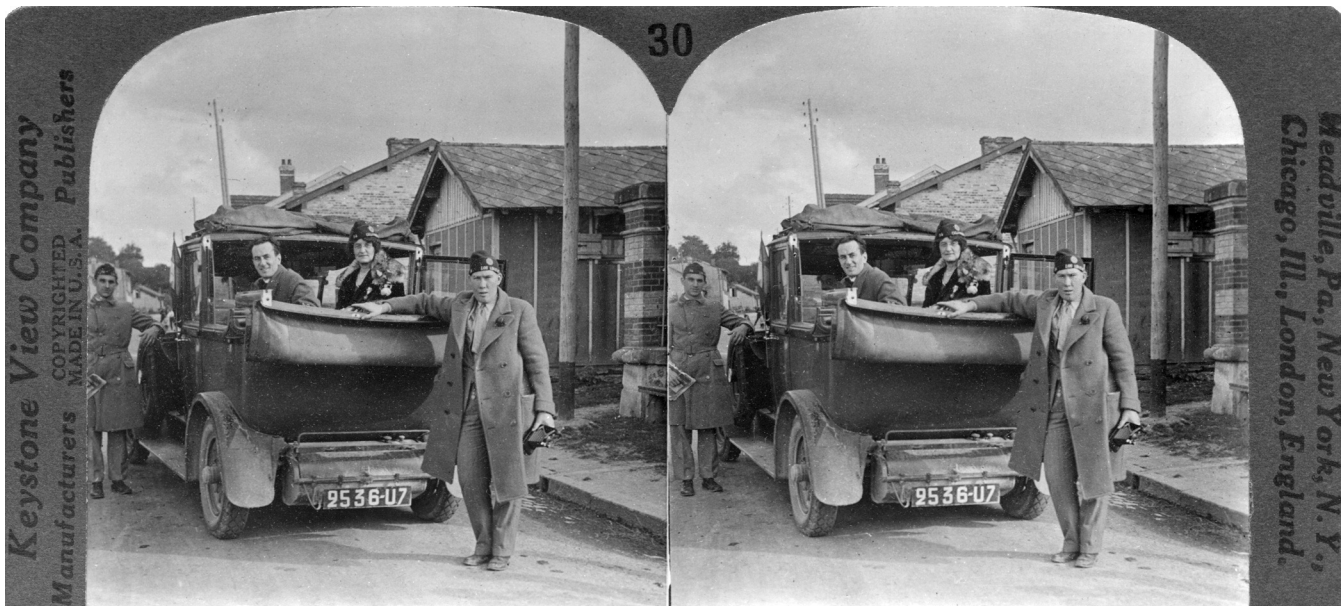
Troutman No. 5053, "Human bones found by children." Photo No. 104 from a set of 300, taken around 1923. It is not known if these are battlefield tourists or inhabitants of the town seen in the distance. In any event, their search for souvenirs has unearthed some human remains that have been tossed out of the way. In such digging they could turn up helmets, gas masks, pistols, buttons, a live grenade or a live artillery round. As many as 30% of artillery shells were duds, but still dangerous when unearthed with pick and shovel.
(Courtesy Boyd/Jordon collection)

French army had been fed through the meat grinder of that epic battle, regiment by regiment. Verdun is a city revered by the French and Germans, as it is the traditional burial

spot of Charlemagne, the founder of both nations after the fall of the Roman Empire. German veterans also began to quietly return to Verdun, as the German army had also been fed through Verdun, regiment by regiment.

In September 1927, the American Legion sponsored the Doughboy's pilgrimage to France, complete with

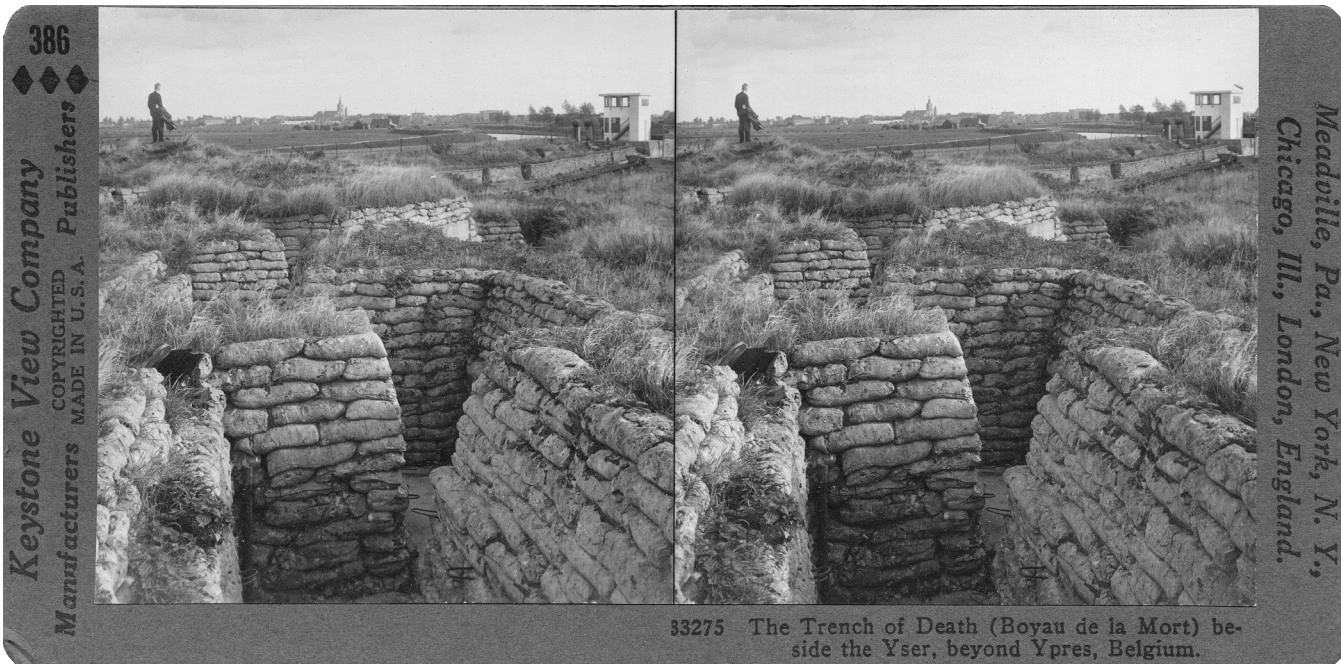
Keystone View Company No. 32640, "Hitting the Old Trails – Touring Legionnaires at Vienne-la-Ville, between Reims and Verdun, Sept. 1927." Photo No. 30 from the 1927 set of views covering the American Legion pilgrimage to France. For most veterans, the war years were the most significant years of their lives. Some found the cathartic release they needed when they returned to France, and others did not. Note folding camera in the veteran's left hand. (Courtesy Boyd/Jordon collection)



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Meadville, Pa., New York, N. Y.,
Chicago, Ill., London, England.

32640 Hitting the Old Trails—Touring Legionnaires at Vienne-la-Ville, between Reims and Verdun, Sept. 1927.



33275 The Trench of Death (Boyau de la Mort) beside the Yser, beyond Ypres, Belgium.

Meadville, Pa., New York, N. Y.,
Chicago, Ill., London, England.

a parade in Paris and other ceremonial events. This marked the tenth anniversary of the U.S. entering the war. The Keystone View Company had a photographer there, and a set of views commemorating the event was published.

In 1919, Michelin began publishing a series of illustrated battlefield guide books. Every major battlefield in France and Belgium had a guide

Keystone View Company No. 33275, "The Trench of Death (Boyau de la Mort) beside the Yser, beyond Ypres, Belgium." Photo number 386 from a Keystone world tour set. As time went on, the old trenches slowly lost their shape due to natural erosion and exposure to the elements. This section of trenches near Ypres was constructed of sand bags filled with cement to provide a permanent reminder of the war and to attract tourists to visit.

(Courtesy Boyd/Jordon collection)

book. Each book had detailed directions to the battlefield, points of interest, a historical timeline of the battle, photos of the military cemeteries, notable ruins, and a list of rec-

ommended hotels and cafes. These guides are still in print, although updated for the 21st century. Even with such grim reasons for battlefield tourism, souvenirs were desired. A range of battlefield tourist souvenirs were quickly manufactured, including post cards and stereoviews. Several stereoview publishers catered to the battlefield tourist. Two of them were British and one was French.

Realistic Travels No. 317, "Grim relics of the sanguinary struggle round Ypres, skulls on the battlefield of Hooze." This is what the early battlefield tourists often encountered, skeletal remains and unexploded artillery shells. The view may have been taken at Hooze, near Ypres, and then it may have been taken anywhere. Ypres and Hooze are two place names in British military history that would have been significant to the British, due to contemporary newspaper reports. (Courtesy Boyd/Jordon collection)



Grim relics of the sanguinary struggle round Ypres, skulls on the battlefield of Hooze.

Two American publishers also indirectly provided stereoviews for the battlefield tourist, Keystone and Troutman.

Realistic Travels was the most well-known of the two British publishers. H.D. Girdwood began Realistic Travels in 1908. He had been one of Underwood's top salesman, and soon was making a name for himself with Realistic Travel views. When the war began Girdwood switched gears in 1914. He stopped producing travel views, and focused on views of the war, although he had an adversarial relationship with the British War Office, see *SW* Vol. 42 No.1. After the war ended Realistic Travels began selling sets of war views that varied from 24 to 600 views. Girdwood began to customize his sets of views for sale in England, Canada, South Africa and Australia. One group of photos in the 600-view set, photos 301-400, were taken shortly after the end of the war, and are tailored for the battlefield tourist. Very few of the photos in this group of 100 views show soldiers. They show damaged buildings, cemeteries, and battlefields recovering after years of warfare. As usual with Realistic Travel views, the images are sharp in focus, bright and well composed.

The other British publisher was George Nightingale & Co. Not much is known about this publisher, other than what is evident of the back of the cards. The company was in Weston-Super-Mare, Somerset. Only views of the British sector are included, which were produced around 1920.

Nightingale founded the company with British ex-servicemen, and the photos were produced at Reflex Studios, Parkstone, near Poole, a postcard manufacturer. Proceeds of the sale of these views went to British veteran associations. The first set of 100 views, titled The Battle Field Series is not well organized, and consists of random photos of Flanders, the Somme battlefields, and areas of Belgium occupied by the Germans during the war. The second set of 100 views, titled The Battle-Field Series (note the hyphen), is more organized and made use of

many of the images from the first series. The first 50 of the views cover Flanders, showing Ostend, Nieuport, Ypres and Armentieres, which constituted the defense of the Channel ports of Calais and Dunkirk. The second 50 views show the areas of the Somme battlefields and Zeebrugge, where the Royal Navy conducted a commando like raid in April 1918, at the German Submarine base.

The French publisher was Lévy Fils & Cie, which had its roots in the late 1800s when it was known as Léon & Lévy, using the trademark "LL" on their post cards. Their primary product was lithographic postcards, and during the war they produced post-



Lévy Fils & Cie. Typical envelope containing ten views, *La Stéréo Carte, Tirage au Bromure d'Argent, "COUCY-LE-CHÂTEAU, Après le Bombardement," Série B 16, 10 VUES.* (The Stereo Card, Silver Bromide Print, Coucy-le Chateau, After the Bombardment series B set number 16, 10 views.) The price was a modest 2.75 Francs, or 19¢ U.S. There were at least 20 sets of views, and there must have been a Series A. Each region of France affected by the war had its own set of views for the battlefield tourist. Envelopes for each set were identical, except for the name of the town or region.

(Courtesy Boyd/Jordon collection)

cards on matte photographic paper in envelopes of 10 cards. They published a series of lithographic stereoviews as well, and Holmes style cards were marketed as the American Stéréorama.

Lévy Fils & Cie published another series of stereoviews for the Battlefield tourist. There were up to twenty different sets of views, taken in towns and cities damaged in the war. Each set contained ten post card sized views, and an inexpensive folding viewer was available for them. Each set of ten views came in an envelope, which advertised the views as Silver Bromide Prints, titled "After the Bombardment". They cost a mod-

George Nightingale & Co. Battle-Field Series No. 10, "Ruins of the State Hall, Nieuport" here being photographed by a tourist. Nieuport is a coastal town in Belgium, very close to the French border. A small part of Belgium remained in allied hands when the dykes at Nieuport were opened to flood the area. This prevented the Germans from advancing any further but prevented the Allies from advancing as well. As Nieuport was a port, and within range of the guns, the Germans shelled the city for four and half years.



est 2.75 Francs, or 19¢, equivalent to \$20.00 today. Among the sets of views created for sale were photos of Reims (La Ville), Verdun, Arras, Péronne, Guise, Soissons, Coucy-Le-Château, and La Champagne, all areas in the French sectors of the Western Front. Each set of views show the devastation to cities and buildings. The La Champagne set contains views of a devastated fort and the front-line trenches, including an abandoned German artillery piece and a ruined German tank. It is one of the British tanks captured during the battle of Cambrai in 1917 and put back into use by the Germans during their last offensive in the Spring of 1918.

The Keystone View Company had a photographer travel with the American Legion veterans on their return to France in September 1927.

There is a group of photos documenting the parade in Paris, as well as other events and past and current dignitaries of the war, both French and American. A Keystone catalog of 1927 or 1928 has not been located, but the American Legion views can be seen on the [greatwarin3d](http://greatwarin3d.com) website in the Image Library. The views are in the Keystone listing, in the 32,255 to 32,641 serial number range. A few views of this series were included in Keystone's 1932 set of 400 war views.

The other American publisher was Troutman. Warren Troutman was an illustrator, and ran a photo supply store in Reading, Pennsylvania. Around 1923 or 1924, he began selling war views in sets of 100 and 300. The boxes these views came in were nearly identical to those used by the Keystone View Company, so similar that they either came from the same

supplier or Troutman got them directly from Keystone. The text on the views indicate an impressive network of offices in San Francisco, London, New York City and Reading Pennsylvania. I have a hunch that the Reading Pennsylvania office was the only actual office, and it was the basement of the W. E. Troutman, Inc. photo supply store. Troutman views of the war look like copy views, that he may or may not have had license to reproduce. They are not as sharp and clear as Keystone views, and most have high contrast making them look washed out. Troutman had a significantly lower quality control standard in printing than Keystone, and caption text is often printed over the photo, or misaligned. His views of post war France look to be made from actual negatives and the images are much high-



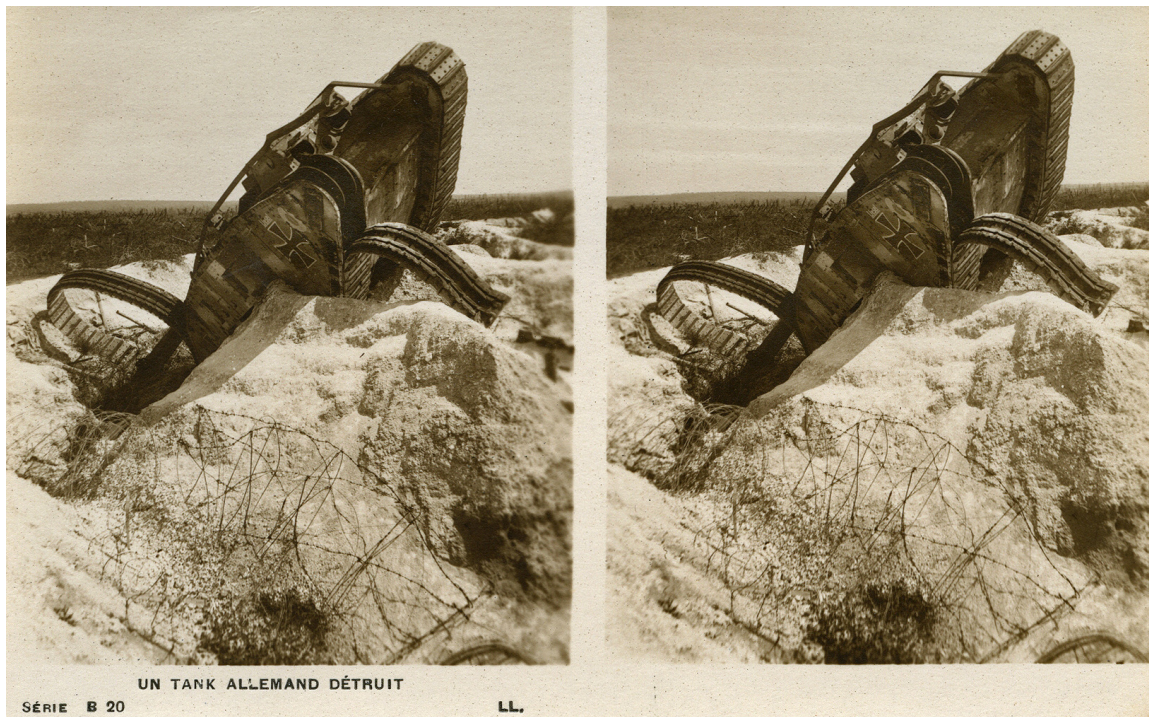
George Nightingale & Co. Battle-Field Series No. 100, "Interior of a German Dug-out." Early battle field tourists who ventured into the old dug-outs could stumble upon places like this, a treasure trove for the military relic collector. It looks like a very chalky kind of soil, which was easy to dig into and create vast underground shelters from the weather and enemy shells.
(Courtesy Boyd/Jordon collection)



George Nightingale & Co. Battle-Field Series No. 27, "German Howitzer and Cloth Hall, Ypres. Excavations are being made under the building to recover the bodies of soldiers killed by gas." Ypres was a key position for supplying the British army, held with a frightful cost in men. The first German gas attack was at Ypres, which nearly broke the British line in 1915. Hallowed ground for British veterans and their families. Cloth Hall was a very tall medieval building in very flat Belgium. It served as an artillery spotting post, drawing German artillery fire for four and half years.
(Courtesy Boyd/Jordon collection)

Lévy Fils & Cie Série B 20, "UN TANK ALLEMAND DÉTRUIT." A destroyed German tank in the Champagne region, where the fighting was very active for most of the war. This is a Mark IV British tank, captured during the Battle of Cambrai in 1917. The Germans captured about 100 British tanks and refitted them for use in the Spring Offensive of 1918. The devastated landscape shows some vegetation returning. The chalky soil in this region is rich in lime and calcite, ideal for vineyards producing champagne, and slow to recover.

(Courtesy Boyd/Jordan collection)



UN TANK ALLEMAND DÉTRUIT

SÉRIE B 20

LL.

Lévy Fils & Cie Série B 3, "VERDUN — LA PORTE CHÂTEL" from the Verdun set, Verdun — the City Gate. This is the oldest gateway into the Medieval city of Verdun, dating to the 12th century. By 1914, a ring of modern fortresses sat on the hills around Verdun. It was the last natural barrier to the flatlands, and to Paris. During the 1916 battle, the entire French army was passed through the meat grinder of Verdun regiment by regiment, as was the German Army. For French and German veterans, Verdun was the place they returned to for their pilgrimages. In this post card size view from the early 1920s, little progress had been made restoring the city.

(Courtesy Boyd/Jordan collection)



VERDUN. — LA PORTE CHÂTEL

SÉRIE B 3

LL.

er quality than his war views. While they were not directly targeted for the battlefield tourist, they do document post war France, and some of the photos document activities of battlefield tourists.

The period of initial Western Front battlefield tourism was not long. It began in 1919, and after 1921, the number of battlefield tourists was in decline. It did not end until September 1939, when a new war prevented visits to the old front lines. Battlefield tours are still popular today by

the descendants of those who served during the war.

I am greatly indebted to Bob Boyd and Doug Jordan, for their work as collectors and researches into WW1 stereoviews. I am also indebted to Doug Jordan for some editing advice. The Great War in 3D website has more information on these stereoviews, as well as an image library of the major publishers, and some of the more obscure publishers at: greatwarin3d.org/index.html.

Sources

greatwarin3d.org/index.html

Visiting and Revisiting the Battlefields, 1919-1938, by Prof. Mark Connelly

The Early Pilgrims to Ypres, by Prof. Mark Connelly

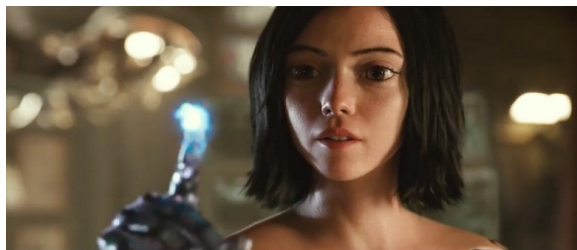
Visiting and Revisiting the Western Front 1919-38, by Peter Alhadelf, Mark Allen, Hazel Basford, et al, University of Kent

Journey's End? The Early Pilgrims to the Western Front, by Prof. Mark Connelly

Veteran's Associations, by Julia Eichenberg

Alita: Battle Angel 3D Blu-ray

20th Century Fox released details of its upcoming 4K Blu-ray of James Cameron and Robert Rodriguez's *Alita: Battle Angel*. Fox revealed that the 3D Blu-ray is going to be packaged alongside the 4K Blu-ray; something that's very rare in the 4K Blu-ray world so far. Second, the disc specs revealed that the film is going to be available on 4K BD in



Alita learns one of her super powers in *Alita: Battle Angel*. © 20th Century Fox 2019

the standard HDR10 format, adds extra scene by scene picture information, to help TVs deliver better picture quality). Given that previously Fox had been exclusively in the HDR10+ camp, Alita's additional Dolby Vision support raises significant questions in the context of the ongoing HDR "war". Fox has con-

firmed that the film will appear on 4K Blu-ray in just the 2.39:1 aspect ratio. There's no IMAX-related aspect ratio switching. This is a shame, perhaps, given the spectacular 4K Blu-ray picture quality of the IMAX sections in other Blu-ray releases.

In the U.S. this may be a \$29.99 Best Buy and Target exclusive. Each company's website has it available with different exclusive bonus items. Amazon

has it listed at \$50, which may be a resale of Best Buy or Target packages. It will be available Tuesday July 23rd. Best Buy also had a 3-D *Shazam* listed, without an image and no info for July 16th at \$29.99.

NewViews

Current Information on Stereo Today
by David Starkman, Lawrence Kaufman & John Dennis

both the Dolby Vision and HDR10+ dynamic HDR formats (which, unlike

Avengers: Endgame Breaks 3-D Records

Marvel Studios' *Avengers: Endgame* Delivered the biggest 3-D opening of all time with approximately 45% of the estimated \$1.2 billion worldwide opening generated from 3-D ticket sales. This is even a more amazing feat when you consider fewer than 45% of the screens it played on in many areas were 3-D screens. Shattering virtually every box office record in history, *Avengers: Endgame*, the conclusion to the historic 22 film superhero franchise is the highest grossing 3-D opening of all-time worldwide. An estimated



Rocket and Iron Man in *Avengers: Endgame*.
© Marvel Studios 2019

\$540 million in ticket sales was generated by the 3-D format.

The film broke over 144 box office records, including a \$350 million opening weekend in North America, nearly \$100 million higher than the

previous record set by *Avengers: Infinity War* and a \$330 million five-day opening in China. The movie also nearly doubled the IMAX all-time worldwide opening weekend record grossing approximately \$91.5 million, surpassing the previous record holder *Star Wars: The Force Awakens* by an astonishing 92%. It also set 50 new IMAX international Territory Records

Including China where it surpassed a previous opening record by 65% with \$42.4 Million in IMAX. It is also the second Hollywood film to be shot entirely with IMAX cameras.

2018 MPAA Global 3-D Report

The Motion Picture Association of America releases an annual report about the year's 3-D box office among many other statistics related to the industry. This is what they had to report about 2018, compared to 2017. Global 3-D box office was \$6.7 billion in 2018, a decrease of 20 percent compared to 2017. The decrease occurred across all regions. The smallest decrease in percentage terms was in the Asia Pacific region

(-14%), where China's 3-D box office the prior year (2017) included the top box office film in Chinese history and the largest was US/Canada (-34%), where 3-D wide releases decreased 21% over 2017. Global 3-D box office was 16% of total box office in 2018. The number of digital screens increased 13 percent in 2018, with 105,196 3-D screens worldwide at the end of 2018.

US/Canada:

16,933 3-D screens = 39%

Europe, Middle East & Africa:

19,840 3-D screens = 46%

Asia Pacific:

62,608 3-D screens = 77%

Latin America:

5,815 3-D screens = 41%

Total:

105,196 3-D screens = 58%

The full 2018 report is at tinyurl.com/y5kdeajw.

Technical Pages PDF

David Starkman and Susan Pinsky recently scanned Charlie Piper's "Technical Pages", which were printed monthly in the 3-D News of the Stereo Club of Southern California (now the LA3DClub) in the 1970s and 80s. This compiled Last Edition, printed in 1992, has 107 installments (137 pages) on various aspects of 3-D photography.

This was all in the pre-digital age, but many of the principles still apply, whether film or digital. You will note in the Forward that Charlie made these available "at cost", as his main goal was to share information, not to make it available for profit. Charlie Passed away many years ago.

Since there is basically no cost in making a PDF version of this material available, we have been authorized by officers of the current LA3DClub to make it available to 3-D clubs and individuals who are interested. You can request the PDF from strwld@teleport.com.

THE TECHNICAL PAGE CHARLES PIPER, EDITOR INSTALLMENT #35

ANSWERS TO THIRD QUIZ

YOU, THE NEW MEMBER, MAY HAVE WAITED FOR THE CORRECT TECHNICAL ANSWERS TO LAST MONTH'S QUIZ. YOU WILL FIND THE ANSWERS ACTUALLY STAND OUT IN YOUR MIND ABOVE THE WRONG ANSWERS, IF YOU HAVE TAKEN THE TROUBLE TO STUDY THIS PAPER REGULARLY. IF NOT, WHEN YOU HAVE SOME FREE TIME, INSTALLMENT #27 SHOULD BE REVIEWED.

1. a b c 2. a b c 3. a b c
4. a b c 5. a b c 6. a b c
7. T F 8. T F 9. T F
10. a b c 11. a b c 12. a b c
13. a b c 14. a b 15. a b
16. a b 17. a b c 18. a b c

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7. T F 8. T F 9. T F
10. a b c 11. a b c 12. a b c
13. a b c 14. a b 15. a b
16. a b 17. a b c 18. a b c

Most of the illustrations in the Technical Pages are detailed diagrams or charts, but here Charlie had fun with this letter shift stereo pair to reveal the answers to a quiz. (Page 46 of the PDF.)

Fuji W1 Tenth Anniversary

It is hard to believe that ten years ago Fuji debuted the W1 camera and the following year they followed it with the W3. Unfortunately they stopped making them and moved away from 3-D digital cameras. There is a 3-D Fuji list on Yahoo and there has been a lot of discussion about the cameras with members sharing their memories and also sharing photos in the group. This Yahoo group has been pretty quiet with no discussion or only one email a month, until now with the ten

year anniversary, there have been hundreds of postings. Subscribe: fuji3d-subscribe@yahoogroups.com.



Danger Girl Returns

Danger Girl Dangerous Visions 3-D! was released in stores April 3, 2019. It is available from Bud's Art Books budsartbooks.com and other online sellers for \$6.99. The online description includes: By J. Scott Campbell and Andy Hartnell. Art by J. Scott Campbell. The long-gone first issue (1998) of J. Scott Campbell's *Danger Girl* (plus the original preview story) are presented here in glorious full color 3-D or as they like to

describe it: DANGERVISION! Plus, as an added bonus, it includes an incredible gallery section with prelude and two complete stories with lots of action, Nazis, and hair-raising escapes. It comes with 3-D glasses. The full color 3-D is interesting, more readable than regular 3-D and in general quite well done. 🎉

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Richard C. Ryder

1947 – 2019

Historian and major *Stereo World* contributor Richard C. Ryder died at his home in Medford, New Jersey on April 28th following recent eye and other health problems. One way to illustrate the significance of this loss to the stereo community is to make a quick count of his contributions to these pages since 1976, when his first article, "Custer's Black Hills Expedition of 1874" appeared in Vol. 3 No. 2.

Through the following years, his name can be found on no less than 37 feature articles as well as 45 of his Personalities in Perspective columns. While health problems slowed his efforts in recent years, he was working on articles and columns in various stages of research, writing or image selection to last through 2024. They range from one about butter sculpture to the La Brea Tar Pits, Calvin Coolidge, Eleanor Roosevelt, Volcanos, the Great Apes, Winston Churchill, the London Zoo and the Philadelphia Zoo. Only one of these exists in finished form with scanned images, and we hope to publish it when space allows.

Rich would receive the NSA Award (now the Ray Zone award) for Best Historical Article in *Stereo World* six times after receiving, in 1986, the Fellow of the NSA Award for Distinguished Scholarship and Extraordi-

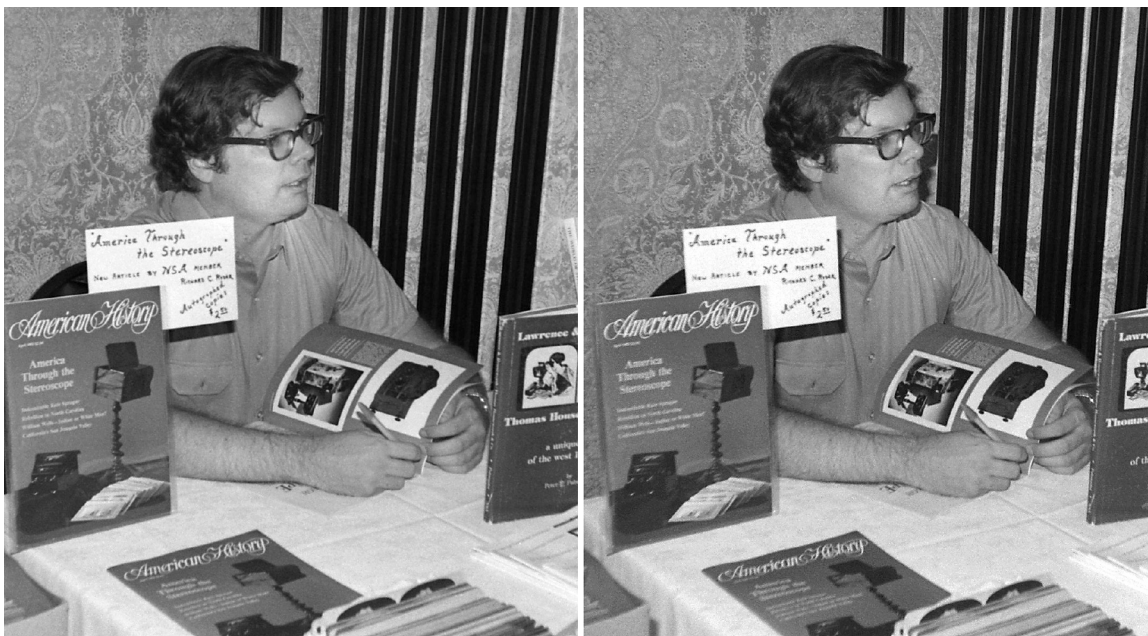
nary Knowledge of Stereoscopy. Within a few years, the Fellow Award would be named for pioneering stereoview collector, historian and writer William Culp Darrah. There's a vital connection here, as Darrah had been Ryder's biology professor at Gettysburg College in the late 1960s and had inspired Rich's interest in stereographs. For the whole story, read "William Culp Darrah: Paleontologist, Professor, Stereographic Pioneer" by Richard C. Ryder in *SW* Vol. 39 No. 6. For fascinating details about the history of the college itself, see "Gettysburg at 150, A Battle, A Building, and the Battlefield Photographers." by Richard C. Ryder in *SW* Vol. 39 No. 1.

A history teacher by profession, Rich frequently used his ability to find interesting, unexpected, and sometimes challenging connections between people and events in his writing. The same skill that probably held the attention (to whatever degree possible) of middle and high school students helped enliven the pages of *Stereo World*. Some articles, like "The Elephant that was Winston Churchill's Mother?" (Vol. 36 No. 4) or "Murder, Madness, Muybridge, and Gull: Stereo's Strange Link to 'Jack the Ripper'" (Vol. 39 No. 2) promised this in their titles. But almost all his contributions include

somewhere, hidden within a paragraph or two, one or more of his unique observations of strange or ironic links based on extensive research in a wide variety of fields.

Paleontology was one of Rich's big passions, another interest he shared with Darrah. It inspired one of my favorite Ryder articles, "Dinosaurs Through the Stereoscope" in *SW* Vol. 12 No. 1. It explores in detail the politics and competitions of the first dinosaur hunters of the 19th century, well illustrated with stereos of skeletons and models that eventually appeared in museums, exhibit halls and parks around the world. When I learned in 1998 that writer Arthur C. Clarke had credited cigarette card stereos of dinosaurs with inspiring his childhood interest in science, I remembered Rich's inclusion of that exact set in his 1985 article. Four pairs from the 1920s Cavanders "PEEPS INTO PREHISTORIC TIMES" set were reproduced along with three paragraphs about the creation of the set. I sent a copy of that issue to Clarke and received a letter of thanks which included "The article about the dinosaur cards brought back my youth."

If anyone had sent in a stereo of Clarke himself, I imagine there could have been coming at some point in the cluttered pipeline of Ryder arti-



Richard C. Ryder at the 1983 NSA convention in Washington D.C. where he signed copies of *American History Illustrated* containing his cover feature "America Through the Stereoscope." (Stereo by John Dennis)

cles some Personalities in Perspective title like "Cigarettes, Stereos, and 2001 A Space Odyssey." Of course if Rich had known about the Clarke connection in 1985, that surprising link would have certainly have been mentioned in the original text, as he did with so many other unexpected connections in his articles.

In many ways, Rich was an editor's dream. His work required almost no editing or corrections except for length, and for that he typed optional sections of text in red to make even that part of the job easier. The one challenge with his articles was that word above—typed. Until very recent years when a friend helped put his material in a digital format, each submission came in pristine paper form, Xeroxes of the typed pages bound with titled covers and photocopies of the views on pages following the text, notes and captions. (The views themselves would arrive in carefully packed batches that included images for several articles at a time.) I got reasonably good at OCR scanning, but plenty of retyping was involved as well. The thing is, Rich's stuff was worth every minute of extra work.

His teaching income left little extra for travel to conventions, especially after buying rare stereoviews for his collection and articles at nearly every opportunity. (His impressive collection will go to Gettysburg College, where his interest in stereographs was kindled.) Living alone with no family left plenty of time to write for *Stereo World* and some other publications as well as ambitious book projects.

I think he probably wrote at least part of every day, with the occasional break for phone conversations with stereo dealers, historians and specialists in various fields. With me, he could talk for an hour or so about his latest stereoview find or a failed search, or the significance of either to upcoming articles. Concerning those, he could go on in detail, outlining the substance of each and the order of publication that would change with every discovery of new information requiring a revised text. I'll miss those enthusiastic calls almost as much as I'll miss reading any new articles from this uncommonly prolific, skilled and dedicated writer.

— John Dennis

A Tribute to Rich Ryder

Over the years Rich Ryder and I discussed many things. Did Shakespeare write the plays or didn't he? Was an elephant named after Jenny Churchill? Might Muybridge have known Jack the Ripper? What happened to the model of a dinosaur that was exhibited at the Smithsonian? And so on. Our discussions ranged from brainstorming ideas to firmly entrenched contrary positions that required excellent primary documentation to change our minds. But we had fun, exchanged stereoviews, and learned a lot in the process.

In 2018 I acquired a stereo that was taken by T. W. Smillie in Washington, D.C. of a caged circus animal. Naturally I contacted Rich because of his deep knowledge of zoos and circuses. Most recently we had protracted discussions on what animal T. W. Smillie had photographed in a cage (see my paper on Smillie in this issue). Baboon or Hyena? Regardless of the caption, he was firmly convinced it was, without any doubt, a Hyena. I was sure it was just an optical illusion and Smillie and I both agreed it was a baboon. We talked about it on the phone for what seemed like hours, but he was still not convinced. Unfortunately his eyesight was failing which did not help, so I mailed him a cropped, highlighted version of the creature. I didn't do this to win an argument. Well maybe a little bit, but if he was right I really did not want to misidentify an image. His opinion mattered that much to me.

Indeed his opinion has actually mattered to me for many years. I first met him at the 1983 NSA convention in D.C. when so many of my stereo friendships started, followed by meetings at Russell Norton's biannual photo shows in Crystal City. As historians we instantly recognized kindred spirits and struck up a friendship. Unfortunately because of physical, financial or health issues Rich stopped coming to NSA conventions and photo shows early on. As a

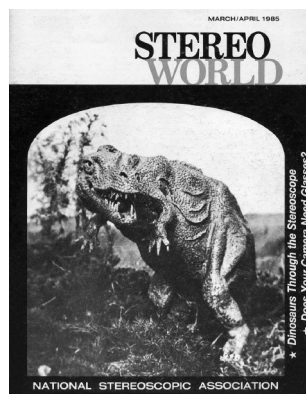
result our contacts were restricted to phone conversations or letters.

It became a habit for us to discuss our upcoming papers. Trying to diplomatically urge him to edit his discourses down from 40 pages to a manageable size was no easy task. He had lots of information and thoughts to share. I'm sure he holds the record for the most number of papers published by one author in *Stereo World*. If we couldn't discuss upcoming papers, we reviewed them after publication. It was always a nice closure for me when he'd call and say, "That was a really good paper!" Or else he would write a proper, formal letter going into great detail about all the things he appreciated. Unless you corresponded with him, you may not know that he wrote letters because he absolutely, positively would not have a computer, which made things difficult. Trolling each other's collections for potential views to pub-

lish meant driving somewhere to make copies and then mailing packages. But the positive side of this is my archive of "letters from Rich" which document our friendship over the years. Deep inside I think he knew this. Letters last; emails do not.

It is hard to believe that I will no longer be able to talk about "all things stereoscopic", and historical "could have beens" with him anymore, and that makes me very sad. The last thing I heard indirectly from him was a conversation I had with his life-long friend and executor of his estate, Tom Averell. He wanted to give me a message from Rich—he agreed the animal is a baboon. Now my paper can be published even if his stamp of approval is posthumous. I have more papers in the works but I don't have anyone with his special knowledge to critique them. I not only miss his input, I miss the friendship of a kindred spirit jazzed by historical inquiries. He is gone, but all the students he inspired and all the papers he wrote are wonderful monuments to this lovely person.

— Paula Fleming 🐼



One of many Rich Ryder cover articles, "Dinosaurs Through the Stereoscope" Vol. 12 No.1.



The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton

How do these things happen? Over 100 of these unmounted but properly transposed amateur stereos on 5"x7" silver print photographic paper with pre-printed versos were just rescued from a dumpster in Brooklyn!!! Does dumpster diving get any better than this?

Editor's View (Continued from page 2)

While there are of course a few omissions in both photos and text, the entries generally cover the basics about each viewer and include several photos of each variation, sometimes with close-ups and photos of the original boxes and instruction sheets. In some cases, stereos of the viewers are included, and/or enlarged samples of the images made for the viewer. For some reason, only a few Realist format viewers are included, with a concentration on viewers sold expressly for commercial images published in discrete for-

The small plastic Radex viewer for mounted transparencies, here packaged with "3-D Stories for Children." The site also covers the precision metal Radex Binocular Scope for full frame slide pairs. Among the obscure viewers missing are the Italian ESAN dual filmstrip viewer, the Adiscope, The reflex Stereomax and the paper strip JIN (SW Vol. 18 No. 1 page 18).

(Stereo by John Dennis)





The two examples shown here are clearly of an early Navajo fair with the only documentation being the penciled numbers. There are a number of other images that also appear to be of the Navajo in North Eastern Arizona, with about half of the remainder showing AZ related images (Roosevelt, Camp Verde,

Grand Canyon, Monument Valley etc.) and the rest likely Southern California. The images appear to date from the 1920s-30s, and the quality of the images and printing is excellent.

Has anyone seen similar images, or might be aware of any information

about the photographer who produced these wonderful stereos? 📷

Can you identify this stereo? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

mats from reels to film strips, small prints or mounted transparencies.

The site offers an irresistible browsing temptation for anyone fascinated by the wild variety of 3-D formats that have appeared (if only briefly) over the years. It's a good place to start for identifying or comparing viewers and producers—or in my case for comparing how I photographed some of these rarities with the images on the site. 📷

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Thank Goodness for the 3-D Film Archive!

If you love the classic 3-D movies from 1953 on, you should thank your lucky stars for an entity called 3-D Film Archive, LLC. If not for Bob Furmanek and his tireless crew, most of the early 3-D movies would have been lost. Lost not just for 3D Blu-ray but also any possible theatrical distribution. Lost for all time.

Robert "Bob" Furmanek was born almost a decade after the 3-D release of *Bwana Devil* and the subsequent, short-lived, rush of depth enhanced movies. In fact, he was 12 when he first got interested in Cinerama and then 3-D polarized films. However, Bob didn't invent film preservation or restoration.

The Library of Congress has been filing paper copies of films, as copyright registrations, since 1894. In 1926 Will Hayes, the first chairman of the Motion Picture Producers and Distributors of America, asked the film studios of the time to preserve their output in the Eastman Kodak process. It called for film to be stored at 40 degrees at low humidity.

In 1935 New York's Museum of Modern Art began preservation of film with original negatives from the Biograph and Edison studios plus film from D. W. Griffith. The year 1936 saw the founding of the Cinematheque Francaise by Henri Langlois. Founded in Paris, it would become the world's largest international film collection.



Jack Theakston, Thad Komoronski, Greg Kintz and Bob Furmanek with Arlene Dahl, star of *Sangaree*, following the film's extensive restoration by the 3-D Film Archive.

In 1947 the George Eastman House International Museum of Photography and Film was chartered. In 1996 the Museum opened the Louis B. Mayer Conservation Center, one of only four film conservation centers in the United States. Education

of America and works with leading film archives and studios.

But no one was saving, restoring and preserving 3D films—until Bob Furmanek.

Bob grew up in Clifton, New Jersey, with a home movie buff dad and a screening room with an 8mm projector in his basement. On a trip with his dad to New York City's American Museum of Natural History, a poster for the return of *This is Cinerama* caught his eye. His dad explained what he remembered about the 3-projector movie and mentioned that 3-D movies started about the same time.

Furmanek searched for material on 3-D and found none, even in the library. Film journals gave some information but no technical details which he anxiously sought. He found a small add for a new publication, *Everything You Wanted to Know About 3-D but Were Ashamed to Ask!*, on the history of 3-D and immediately mailed his one dollar for a copy. It was written by Paul E. Adair who was

the first person to try searching for original 3-D prints.

When he received the magazine, Furmanek was amazed at the number of 3-D movies made in the 1950s. He knew of the horror films but was astounded at the number of westerns, comedies, musicals and others made in 3-D in that era. He found a used copy of Columbia's 8mm anaglyph version of *The Mad Magician* and ran

Home Theater 3-D

3-D Video for your Living Room
by Lew Warren

and preservation of the American film heritage was the main goal of The American Film Institute founded in 1967. The AFI collection numbers nearly 28,000 films.

The Film Foundation was founded by director Martin Scorsese in 1990. Its board of directors included many famous directors of the time including Steven Spielberg. The foundation is affiliated with the Director's Guild



Restored by the 3-D Film Archive in 2014, Arch Oboler's *The Bubble* (1966) helped trigger Bob Furmanek's interest in 3-D films in 1976. This special effects shot with the floating tray no doubt grabbed his attention. For much more about Oboler, the film and the SPACE VISION over/under system, see TheBubblepageat3dfilmarchive.com.

it repeatedly for family and friends. In 1975 he finally saw his first vintage 3-D movies (anaglyphic prints) on the big screen. A year later he was treated to a private showing of his first polarized projection 3-D feature, Arch Oboler's 1966 *The Bubble*. He was blown away! Two years later he got the chance to see his first dual-strip 3-D presentation and was totally hooked.

In March 1980, Furmanek was helping on a five-week retrospective of vintage 3-D films at the 8th Street Playhouse in New York City. It was the first festival of its kind and it quickly showed Bob a taste of studio apathy. When they tried to book *It Came From Outer Space* the booker at Universal told Bob, "Oh that was an old print, we junked it." The movie might not have been in the best condition but it was true dual-strip 3-D. It was clear that the studios didn't care about preserving their 3-D libraries. The seeds for 3-D Film Archive had been planted.

In 1984 Furmanek moved to Hollywood to work for Jerry Lewis. With Lewis' connections doors began to open for him. At that time various broadcast stations were getting high ratings with anaglyph broadcasts of some vintage titles like *Hondo*. The studios suddenly realized they might have some 3-D gold in their vaults. Time, however, had not been kind to the original film elements and the few remaining prints were in bad shape. Bob was in the right place at the right time to start his preservation efforts.

He began searching for old films in earnest. Many of his searches resulted in heartbreak. Early 3-D films hadn't been as carefully preserved as



Repairing even massive damage to film images is often possible with the help of information from adjacent frames and digital technology.

they should. One reason was the short term of 3-D popularity in the 1950s. If the studio couldn't think of a way to monetize the film it was just casually stored, at best. At the worst it was just thrown out after a few years. In some cases, either the left or the right prints were thrown away with the other kept in the vault. The studios failed to see the importance of preserving twice as much film for 3-D which, at the time, they considered worthless.

When a film is shot there are several versions of it made. The first, of course, is the camera negative. This is the most pristine the film will ever be and is the holy grail of film preservationists. The biggest films traditionally have several elements, including the camera negative, stored in humidity and temperature conditions that will keep it fresh for many years.

The next element is a reversal and again the original reversal is the prize. Also struck from the camera negative is the fine-grain master, still a good find. From the reversal or fine-grain master a duplicate negative is struck. One of these copies is used for the editing process. Interme-

diates are struck, including interneegative and interpositive from a fine-grain, usually a master. When all of the editing and post production has been finished a master positive print is struck from the master edited duplicate negative. Other positive prints are struck and these are the ones sent to the theaters for exhibition. With each duplicate element the image is slightly degraded. Sharpness, contrast and color are all affected each time a duplicate image is struck. That's why the camera negative is the most sought-after element for any restoration.

Very seldom do you find a pristine camera negative of both left and right for a classic 3-D film. *The Maze* fine-grain left and right was discovered by Bud Abbott, Jr. in a stroke of good luck. Most other restoration projects aren't so lucky. In many cases one reel of one element of one side (left/right) of a 3-D film is discovered and the search is on for the rest of the reels. If the classic is considered important enough, the elements assembled can be a mix of negative, reversal, fine-grain, duplicate negative, interneegative, Interpositive and even release prints. These all have to be converted to one polarity, negative or positive, and spliced together as close to the original as possible.

Sometimes the left and right reels will go out-of-sync due to editing, film shrinkage and more. Black frames can be put in to get both parts back in sync. It's also possible that one of the found elements is good at a point where the restoration master falls out-of-sync. For those few frames the quality of the image will be slightly degraded but if

Veronica Hurst is awakened by the sound and shadow of a strange creature shuffling down the hall past her door in *The Maze*, restored from the original camera negative by the 3-D Film Archive in 2018 as shown in this promotional pair from their site.



4K RESTORATION IN 2-D AND 3-D FROM CAMERA NEGATIVE



4K RESTORATION IN 2-D AND 3-D FROM CAMERA NEGATIVE

it goes by fast enough most viewers will never notice it.

Now, in the digital age, lost frames can be reconstructed digitally. It's done by looking at previous frames and following the action where the lost frame resides. The shrinkage of the film itself can also be digitally compensated.

During the process of preservation aging damage needs to be repaired. Problems that affect most films to one degree or another are dust, dirt, fingerprints, hair, fading, shrinkage (the film stock shrinks with age) and even missing or censored scenes that need to be put back. If the original film is nitrate based then extra care must be taken to ensure that the film doesn't burst into flames.

Of course, all of this effort demands compensation. According to Martin Scorsese's The Film Foundation, the average estimated cost of photochemical restoration of a color feature with sound is \$50,000 to \$100,000. The amount of restoration necessary dictates the final cost. With today's theaters more and more turning to digital projection, a 2K or 4K restoration can run into the hundreds of thousands of dollars! Warner Brothers spent at least \$200,000 to restore and reissue *House Of Wax*. 3-D Film Archive spends from \$12,000 to \$15,000 on average per restoration.

Warner Bros. has the most vintage 3-D films of all the studios. They have restored and released *House Of Wax*, *Kiss Me Kate* and *Dial M for Murder* and restored, converted to 3-D and released *The Wizard of Oz*. They completed preservation on all of their 3-D features, shorts and animated titles. Their elements are all prepped for restoration but have nothing scheduled at the moment.

In 1990 Furmanek began his quest to find original left/right prints of



Just how bad the vertical misalignment can be in films prior to restoration is shown in this 3-D "Extra" sample on the *Those Redheads From Seattle* disc where various problems are revealed before and after correction.

classic 3-D films. For the next 13 years he "combed through vaults, basements, storage units, laboratories, warehouses and theaters." By the 50th anniversary of 3-D's breakthrough 1953 year, 2003, Bob's 3-D Film Archive held the world's largest collection of vintage stereoscopic film materials. He had rescued thirty dual-strip features and two dozen shorts, trailers, tests and cartoons dating from 1922 through 1955.

Furmanek's film discoveries and restorations have formed the nucleus of 3-D film festivals from May 2000 at the restored Stanford Theatre in Palo Alto, California to September 2003 for the World 3-D Film Expo at the Egyptian theatre in Hollywood. With all the movers and shakers attending these festivals, they may have helped the recent 3-D renaissance. They were the crowning achievement for all the years Bob had spent putting the 3-D Film Archive together.

Furmanek can't do it alone. His crew includes Greg Kintz, a restoration technician from Ft. Wayne, Indiana, Jack Theakston, a color expert living in Suffern New York and Thad Komorowski, an expert in clean-up who lives in upstate New York. All, including Bob, work from their homes when they aren't out in the field.

His go-to sound expert is Eckhard Büttner who lives in Germany. Sound also needs to be cleaned up and if the original soundtrack was stereophonic a 3.1 or even 5.1 restoration mix can be made. Modern technology lets a sound expert like Büttner isolate singers and instruments and place them in assigned channels.

In 2014 Furmanek met Richard Lorber, partner with Donald Krim in Kino

Lorber, Inc., a company founded in 2009 for theatrical and Blu-ray and DVD distribution of mostly restored classical content. Through their label KL Classics, they have released many of 3-D Film Archive's restored movies. Richard Lorber is an expert at obtaining rights to films including story, music and artwork. He has been a great help to Bob in the acquisition of rights and the distribution of the final product on Blu-ray 3D [See kinolorber.com].

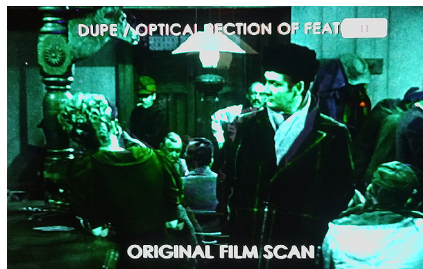
Furmanek says that when it comes to restoration "every film is different." Each takes special loving care to restore the film to the best possible dual-strip presentation. His restoration efforts depend on the condition in which they are found. An original camera negative in good shape might only require printing to overcome effects of film shrinkage.

In his ongoing effort to preserve the classical 3-D movie experience he would be willing to use stereo conversion. This is the process used by most 3-D films released today. The problem for Bob is the cost of the conversion process. Stereo D converted James Cameron's *Titanic* for \$18,000,000. This was in addition to the original \$200,000,000 cost of the production. The lifetime gross of the film is \$659,363,944 and \$57,884,114 of that was from the converted 3-D release.

The only classic film to be converted to 3-D is *The Wizard of Oz*, which was converted to IMAX 3D for its 75th anniversary in 2014. The conversion was meant to promote the upcoming release of the 75th Anniversary edition Blu-ray package, including a 3D Blu-ray, for the home. Warner Brothers, which now owns the film, used IMAX for the 8K photochemical and digital restoration and Prime Focus for the stereo con-

Different color fading between left and right reels is shown in the Extras on the *Those Redheads From Seattle* disc.





Just how bad the color in some films can get (and the restoration challenge faced by the 3-D Film Archive) is shown in the Extras on the *Those Redheads From Seattle* disc.

version. The cost for that restoration and conversion has not been disclosed, possibly because it is so high.

Furmanek says that dual-strip is easier than single strip to clean and restore. Having separate elements makes it easier to make each one as close to perfection as possible. He considers 1922 to 1960 as the "Golden Age" of 3-D when exactly 50 3-D films in English were produced. Bob says the "Silver Age" is 1960 to 1995.

Included on the *Those Redheads From Seattle* disc is a set of excellent extras. One is a short called "Before/After Restoration Demo." In that short, 3-D Film Archive Technical Director Greg Kintz describes the process the 3-D Film Archive team used to restore that film.

They felt lucky in finding a low contrast master positive to work with. Even so, the print had dust, dirt and built-in grime. Those are the quick darting black specks so annoying on a dirty print. The specks dance because each frame has different spots. Thad Komorowski, clean-up expert, carefully removed all of the dust and dirt and grime to make the whole film sparkle.

The low contrast master positive had jitter, where the picture seems to be slightly jumping up and down and even left to right, as the frame goes through the projector. Even a small amount of jitter will give you a headache before too long. The 3-D FA team stabilized the image so it was rock solid.

Color is usually a problem in older films. Fading is common with mixed results. Some of the film had faded to a brown tone, other footage was yellow and still more was mostly red. Jack Theakston and Kintz collaborated on bringing the colors back, fixing color drift and shifting chroma levels in the process. In a 3-D film

the color of the left eye element can be completely different than the color of the right eye element. Again, this had to be corrected for the final print.

Vertical alignment issues can be worse than jitter. When the image for one eye is lower or higher in the frame than the other eye it causes strain and more headaches. The film had been shot on a Paravision rig known to have vertical alignment issues. This misalignment must be dealt with on a shot by shot basis to eliminate eyestrain. [Photos and details of the Paravision camera are on the *Sangaree* page at 3dfilmarchive.com.]

The original sound was 3-channel magnetic interlocked stereo, a first for Paramount. The original stereo soundtrack had long been lost. Spectral extractions conforming to the standards of 1953 by sound engineer Büttner gave the Blu-ray a great approximation of the sound of the original film. Furmanek and team did the entire restoration for about \$12,000.

Fifteen of his restored films have been issued on 3D Blu-ray, many by Kino Lorber and KL Studio Classics. An additional 10 films are in the pipeline. His latest release is the 1954 Paramount film, *Jivaro* (pronounced "he-va-ro"). The movie title comes from the name of the native Columbian Jivaro head-hunters. *Jivaro* (*Headhunters of the Amazon*) was to be the third film by the producing team of William Pine and William Thomas. Previously they had made the earlier Paramount features, *Sangaree* and *Those Redheads from Seattle*, both released in 3-D to theaters. Both have earlier 3-D Film Archive restorations released on 3D Blu-ray by Kino Lorber. *Jivaro* suffered the fate of coming at the end of the 3-D spurt in 1953 and was never shown in theaters in 3-D because of the projection problems. But the elements were all there and

Contributor Lew Warren has an extensive background in stereoscopic photography and display, with over thirty years experience in television. His experience as station general manager included oversight of the engineering department and the conversion to digital of a UHF station in Southern California. He has a continued interest in stereoscopic images and new technologies for viewing of those images, including 3-D Television.



Scheduled for release in 2020 is the 3-D Film Archive restoration of *Taza, Son of Cochise* (1954) starring Rock Hudson.

the 3-D Film Archive team found them and restored them to full 3-D glory.

Furmanek's latest project is another collection of short films called *3-D Rarities 2* scheduled for release in 2020. Sometime in early 2020 KL Studio Classics will release the 3-D Film Archive restoration of *Taza, Son of Cochise* (1954) starring Rock Hudson.

Anyone who enjoys restored 3-D classics in theaters or in their 3-D home theaters owes a great debt of gratitude to Bob Furmanek and his 3-D Film Archive. I totally enjoyed talking with him. The website for his company is 3dfilmarchive.com and you will thoroughly enjoy taking a long look through its voluminous content. 🎬

3D-Con 2020

(Continued from page 3)

In the unlikely event you run out of things to do in Tacoma, Mt. Rainier National Park is a 90 minute drive away. At the aptly named Paradise recreation area, you will find the Paradise Inn, a 121 room rustic hotel surrounded by an extensive trail network that ranges from casual strolls, to ascents to the peak. Sunrise, which is the highest elevation that

(Continued on page 31)

Thomas William Smillie

The Smithsonian's First Official Photographer

by Paula R. Fleming

Even though he collected, created and curated historical objects relating to the history of photography for the Smithsonian Institution, was a member of the American Association for the Advancement of Science, the Philosophical Society of Washington, the American Academy of Political and Social Science, the Chairman of the U.S. Civil Service Examining Board in photography, and was elected to the French Académie Nationale for one of his inventions, unless you are interested in stereos of Washington, D.C. or portraits of Native Americans, you've probably never heard of Thomas William Smillie. And that's a pity, so let me introduce you to this notable stereo photographer. His full career with the Smithsonian has been covered in other publications (see sources). Aside from a summary of

his notable accomplishments, I will focus on his stereographic work and biographical details, many of which have not been widely published before.

I think a little background on Thomas' early life is helpful, so please bear with me for a paragraph and a half about his childhood. He was born in Edinburgh, Scotland April 14, 1843 to James and Elizabeth Dhu Smillie. His father was an important landscape gardener, but we know nothing about his mother. Life in the Scottish lowlands was difficult. There were five universities in a country of less than a million people. The result was a highly educated middle class living in an underdevel-

oped economy. Emigration was seen as a practical solution to this problem which may explain why James (age 46) and his three children, Mary Ann (b. 1828, age 21), Lydia E. (b. 1840, age 9) and Thomas William (age 7) left Scotland for America in 1850 during a particularly harsh economic depression. Thomas' mother does not appear on the immigration manifest nor could I find any reference to her in the U.S. either directly or implied which suggests she either stayed or died in Scotland. This may have been another incentive for James to take his children to a new land. The ship that brought them to America, the *Universe*, indeed opened the world up to him and his children.

Fig. 1. Pennsylvania Avenue leading to the capitol showing the partially paved street with tracks for the horse-drawn trolleys which were replaced by electrified street cars after the turn of the century. View ca. 1870s by Smillie. Except as noted, all images from the author's collection

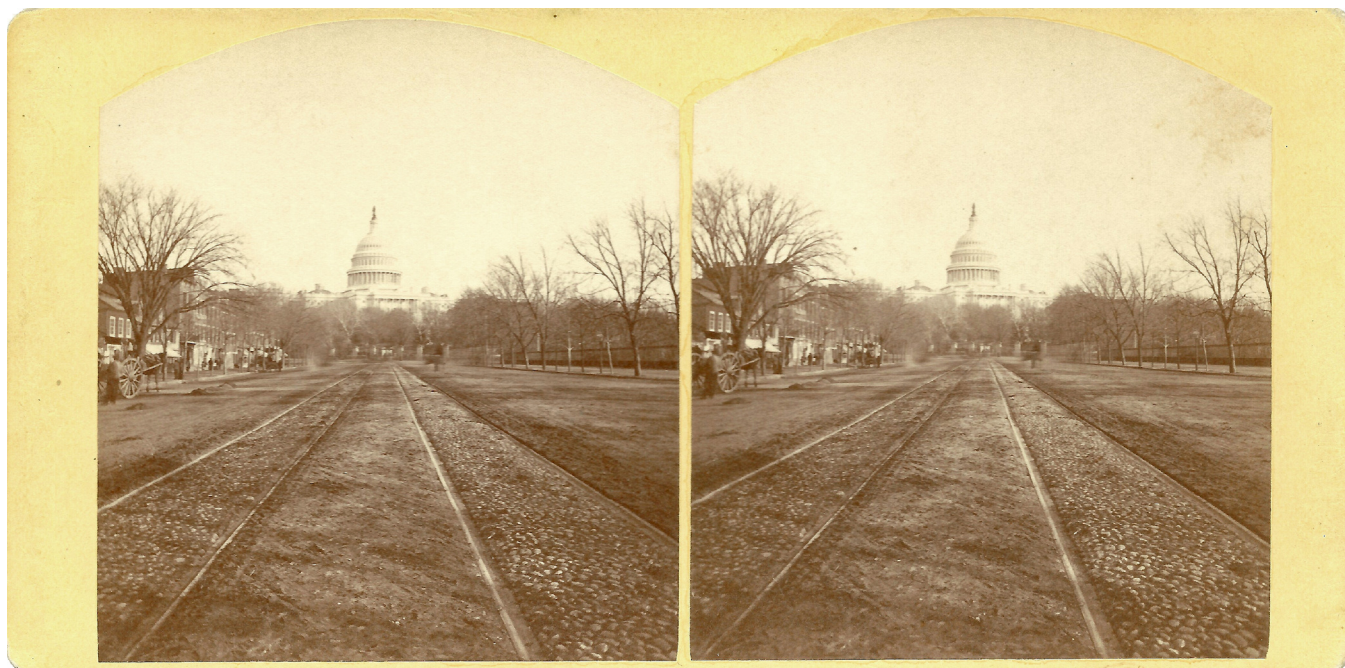




Fig. 2. View of the Smithsonian grounds taken by Smillie from the Smithsonian Castle looking East towards the capitol. This is part of his series, "Washington City and Vicinity" and carries his manuscript caption, "Bird's Eye View." Marks on the images are either processing errors or spoiled chemicals.

By 1860 the Smillie family was living in Tennytown [now "Tenleytown"], Washington, D.C. James was a farmer which may have been the closest to landscape gardener he could get. In 1863 Thomas registered for the Civil War, also listing himself as a farmer now living in Georgetown, but I could not find any evidence that he served. The 1860s had to have been a formative time for him, not the least of which it was then he likely learned photography.

Because the majority of his Smithsonian photographic work was done later in the 19th century until his death in 1917, we think of him as a more modern photographer. In actual fact, he was a contemporary of famous mid 19th century photographers working in Washington, D.C. such as Mathew Brady, Alexander Gardner, Charles Milton Bell/Bell

Bros., A. Zeno Shindler and a host of others.

Smillie must have had great expectations for himself, and farming wasn't the way forward. As a young man in his 20s he had to help support his aging father and two sisters. We don't know who taught Smillie photography. Since he was intelligent, inventive and had a talent with chemicals, he may well have been self-taught. As a photographer he was already inventing new ways to use his craft. He devised a method

Fig. 3. "Castle Hall", Smithsonian by Smillie. This rare view documents the newly refurbished West range gallery including the paintings by A. Zeno Shindler which were on display from 1870-1874.

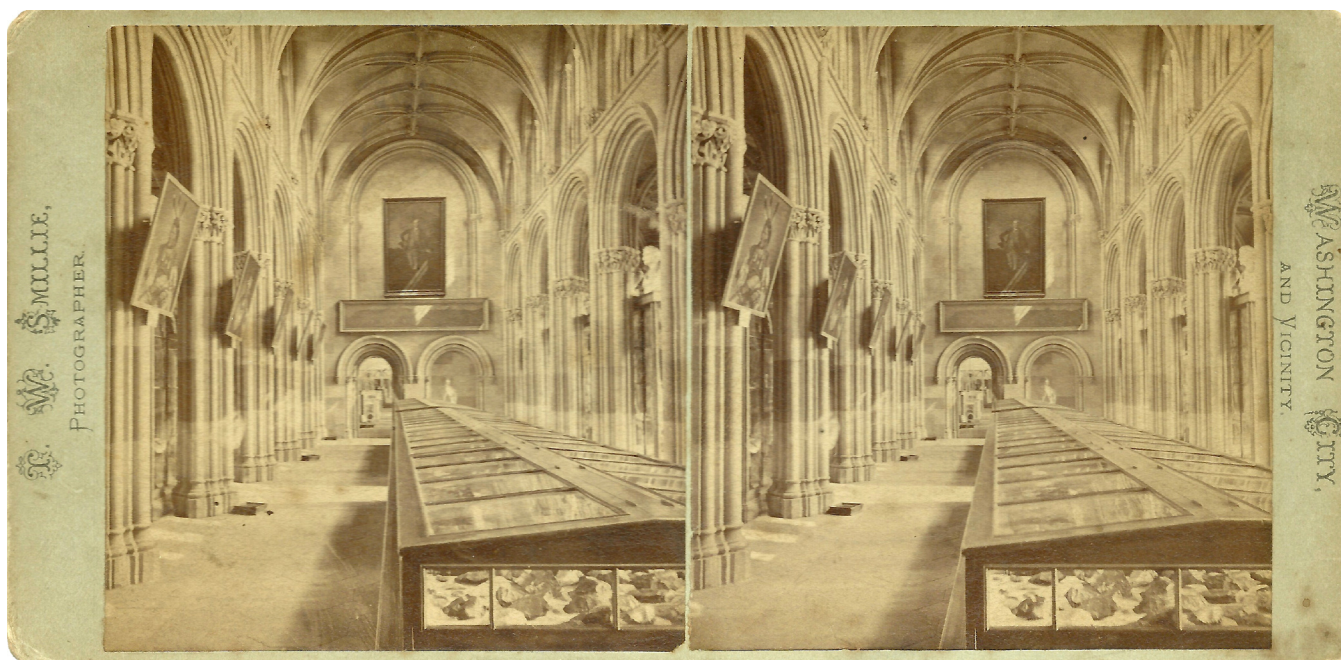




Fig. 4. Patent Office Building showing the extremely wide stone cobbled streets, by Smillie. The manuscript caption on the side is in his handwriting.

of producing photographs on wood, "photoxylography" so they could be used as engravings. Starting in 1868 he did temporary photographic work for the Smithsonian, producing some 300 images for publication. His process was eventually used to produce hundreds if not thousands of illustrations for Smithsonian publications.

Towards the end of 1869 he took a break from the museum and went into business with Elijah James Ward. Their studio, "Smillie & Ward" was located at 217 Pennsylvania Avenue between 14th & 15th Streets. That is to say near the studios of Brady, and others professionals on photographers' row. To my knowledge, Smillie & Ward did not advertise. The only indication we have that they existed is an entry in the Washington, D.C. City Directory for 1870. Given that city directories published information gathered the year before, and since they are listed as separate photographers in the 1871 directory, we can infer that by late 1870 the partnership had disbanded. I have never seen any views, stereoscopic or otherwise, credited to their company. Their upstart business likely could not compete with the photographic "big boys" nor could their partnership financially support two photographers. Perhaps personal reasons also played a part in the dissolution of their business. In 1870 Smillie's sister Mary Ann, age 42, married John Linton of Fairfax on Feb. 3rd. Sadly she died only eight months later on Oct.

20th, and was buried at Oak Hill Cemetery in Georgetown in what would become the family plot.

The late 1860s-early 1870s also marked the start of Smillie's most productive era creating stereo photographs of Washington, D.C. His competition in the stereo market was stiff, especially from Bell & Bros., a large, established family firm. On his own, he still managed to succeed for a few years through hard work and a creative approach. On Dec. 3, 1870 he decided to take advantage of his connection with the Smithsonian and wrote to Professor Joseph Henry, the museum's first Secretary, with the following request; "I have heard that you were thinking of making a change in regard to the photographic stand in the Smithsonian and as I am at present making a series of views of the Public Buildings etc. in the city of Washington and vicinity, I would like to have the use of this stand and also a room for which I am willing to do any amount of Photography for the Institute that may be considered an equivalence."¹

Henry found the offer acceptable, and Smillie unofficially partnered with the Institution again. While he was unpaid and had to provide his own supplies, he did not have to pay overhead for a studio which he would have done with his own company, Smillie and Ward. Other photographers had similar arrangements

of profiting from selling their views, especially John K. Hillers working under John Wesley Powell of the USGS and Bureau of Ethnology/ Smithsonian, both of whom made huge personal profits from selling stereos of views taken on Powell's various surveys. In their case, Powell's and the Survey's fame helped sell views, and the institutions provided both a studio and supplies. Smillie was on his own.

Smillie's "Views of Washington City and Vicinity" helped to document the capitol after the Civil War. (figures 1 & 2) Of primary importance is a view he made of the interior of the Gothic Hall showing paintings hanging in the newly refurbished West range gallery of the Smithsonian "Castle" building. (figure 3) This is the only one of two known photographs showing Antonio Zeno Shindler's paintings of photographs of Indians on exhibit. The hall had been damaged by fire in 1865 that also destroyed many paintings of Native Americans. Previously this view was uncredited but we now know it was made by Smillie sometime between 1870 and 1874 when the paintings were on exhibit.

In June of 1871, T. W. Smillie was finally appointed as the first official photographer at the Smithsonian, a position he held for the rest of his life. However it was only an honorary title. He was still unpaid, and

expected to make his own money selling stereographs, and possibly having potential paying customers referred to him by the museum. His father's death in 1872 added financial pressure for him to make ends meet and to support himself and his unmarried sister, Lydia, while still providing the museum with free photographic services.

This was an untenable situation that could not last. He struggled until Nov. 25, 1873 when things come to a head and he could no longer continue his arrangement with the Smithsonian. His breaking point reached, he wrote a heart-felt missive to his superior, Professor Spencer Baird, Assistant Secretary of the Institution. This must have been extremely difficult for him as he was putting the profession he loved and his association with the Smithsonian at stake, but he had no choice. He was clearly distraught given the run-on sentences, quotation marks and underlining. It is so rare that we have direct evidence from a photographer about what they were feeling that I will quote his entire letter.

"Washington, Nov. 25, [18]73
Professor S. F. Baird.

Dear Sir,

I find that I am not doing justice to either you or myself in going on under the present arrangement. The profits on my stereo views "which is the only income I have" are

not sufficient to support me. Consequently I can not employ any help and they require a great deal of labour. I work almost every night until 11 or 12 o'clock and then when your work is sent in for which I receive no direct compensation I have to hurry it through as quick as I can and go back to my views again because if the supply gets skint my income stops consequently your work is not done as it ought to be. It is likely you will blame me for this but it is not my fault for I take the greatest pleasure in doing it well when I can and I am perfectly disgusted when I look at the work of the past year. I commenced to tell you of it a year ago but you quieted me by telling me of the value of the rooms, but you did not consider the advantage to the Institution of having a competent operator always on hand to do your work who would cost you nothing while not occupied on your work. I think even at a fair price it would counter-balance the value of the rooms which are used as much for your work as mine. Perhaps you will remember too that you told me that the Institution would use its influence to obtain work for me from other scientists, but all I have done in that way was a lot of shells for Prof. Whitney about three years ago for which I have never been paid, in fact for some reason I can not understand. My position here seems to prevent me from getting any such work, and if I can not make better terms with the Institution I will be compelled to leave which I do not want to do. There is a good deal lost in chemicals now in this way. You get in some chemicals and I compound them ready for use expecting to have some negatives to take. Perhaps I will have one or two then the chemicals are set aside for a week or so.

This occurs two or three times and then I find three fourths of the material on hand and spoiled by keeping now if you will pay me so much each for the negatives and let me furnish everything myself, this would be saved because what was left from your work I could use on my own. I could make the large negatives for two Dollars each which is a very small advance on what they cost you now and any practical photographer will tell you it is little over half price and any other work you may have I will do it lower than you can get it done outside. Hoping you will give this your kind consideration. I remain,

Respectfully Yours,
T. W. Smillie"²

As evidence of the pressure he was under, many of his scenic stereoviews of D.C. at this time appear as if they were hastily produced. Their quality ranges greatly. Some flaws are clearly the result of partially spoiled chemicals and/or rushed work. (figures 4, 5 & 6) And he was truly doing all of the work producing his cards by himself. Even the manuscript captions match the handwriting of his letter. His letter to Baird however brings results. Even though he continues to make stereographs on his own, he started to receive some kind of compensation. In the Smithsonian's Annual Report for 1873 he is listed as the Photographer although he had to remind Secretary Henry in another letter of his promise to give him credit for his work and position.³

On May 4, 1875, he patents a stereo print jig cutter with Albert Siebert, another D.C. photographer.

Fig. 5. Smillie's view of the interior of the Patent Office Building showing patent models on display ca. 1870s. The lack of contrast again suggests the prints were not processed properly.



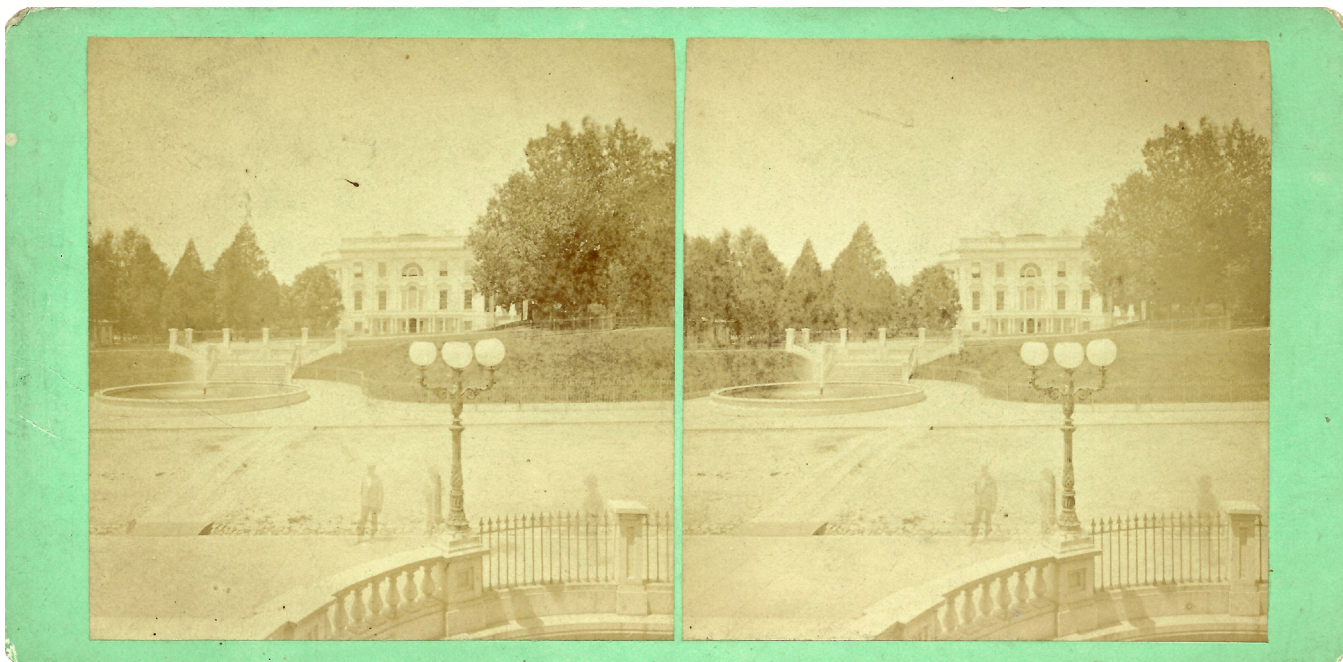


Fig. 6. "President's House East", by Smillie, ca. 1870s.

Patent #162,960 is described thusly, "The invention relates to novel means for cutting, by machinery, stereoscopic pictures which are taken in duplicate, and require to be accurately separated, trimmed, and changed in relative position before they are ready for use." I'm sure he wished he had had his invention earlier when he was producing so many cards.

In 1876-1877 Thomas attended Georgetown University as a medical/chemical student. Because of health issues though he did not complete his degree, but he did obtain further skills as a chemist which he put to good use. For one year he was the

acting chief chemist at the Smithsonian during the absence of the regular chemist, and later worked with the Post Master, testing inks for drafting contracts and cancelling stamps.

Of necessity, Smillie's stereoscopic work decreased as his Smithsonian work increased. Or in the parlance of government performance plans, he was swamped with "other duties as assigned". He helped Secretary

Samuel Langley with experiments on the flight of birds. In May of 1900 he led an expedition to record a solar eclipse on the 28th. Rigging cameras to seven telescopes he succeeded in documenting the infrared solar spectra on eight glass plate negatives ranging in size from 11" x 14" to 30" x 30". This was an amazing technical and scientific achievement. He assisted George Eastman with hand cameras and roll films, and was the first,

Fig. 7. Manikins of Dr. Kane and the Eskimo, credited to J. R. Jarvis, Washington, D.C. Jarvis' mount uses the same series title and font as Smillie's "Views of Washington and Vicinity", which suggests that Smillie was too busy to produce his own stereos and had some kind of arrangement with Jarvis.





Fig. 8. Ecuadorian shrunken head collected by Don Ramon Feiger and donated to the Smithsonian in 1872, accessioned and displayed in 1880. Acc. # E039500. Stereo by Smillie. (Courtesy Smithsonian Institution Castle Collection)

if not the first, to make a telephoto photograph in the U.S.—a photo of the statue on the dome of the Capitol.

Nonetheless at least into the 1880s he still managed to produce stereoviews. Although it is only conjecture, I think he had some kind of arrangement with J. R. Jarvis, a D.C. photographic publisher. Figure 7 is a Jarvis stereo of the Smithsonian manikins of Dr. Kane and the Eskimo. Smillie made at least one other stereo of this exhibit group, but of more significance is the fact that the type font and series title is exactly the same as that used by Smillie. (figure 7) Even though the mount credits Jarvis as being the photographer, I suspect that is in error as Smillie was still making stereos of Smithsonian exhibits, which are some of his most interesting views.⁴ In 1872 the museum acquired a shrunken head of an Ecuadorian Indian which was placed on exhibit in 1880. (figure 8) It is one of hundreds, if not thousands, of ethnological and archeological objects that Smillie would eventually document.

Perhaps of even more interest though is a stereo he made of a caged baboon (figure 9). To be sure it is poorly photographed, perhaps because of lighting problems, but it is still of interest. At first glance you may not even see the baboon. My

late friend Richard Ryder and I had many discussions on this. (See my tribute to him in this issue.) There is no question though about what it is—Smillie identified the animal with a ms. caption verso as, “Cynocephalus Hamadryas”, which I am sure is accurate. But he did not date the event or provide any other information. The green, square-cornered flat mount suggests the early 1880s. I suspect the image was taken during the Forepaugh Circus’s grand visit to Washington, D.C. in May of 1880. An ad in the *Evening Star* on April 2nd lists hundreds of animals on display including the “Homadrias Baboon, or Lion Slayer.” Of all the animals in the show, it is curious why Smillie chose to photograph this one. I doubt he would have hauled his photographic equipment to such a spectacular show and only photograph a caged baboon. If anyone has other examples I would appreciate seeing them. Even if this was his sole image, it provided him with the new experience of photographing live animals. In July of 1884 another circus came to town—Buffalo Bill’s Wild West Combination show. In addition to the normal spectacular displays, Bill brought a herd of animals peculiar to the American West. The *Washington Post* noted that Mr. Hornaday, the Smithsonian’s chief taxidermist, secured

permission for Smillie to take instantaneous views of the animals, especially the mountain sheep, so the information could be used in mounting specimens for the New Orleans Exposition.⁵

But other than documenting Smithsonian collections and assisting scientists, perhaps his most long-lasting achievement was the creation of a collection documenting the history and uses of photography. Over the years he collected important artifacts such as Samuel F. B. Morse’s daguerreotype camera and equipment which he purchased for \$23, an original daguerreotype of Daguerre as well as a daguerreotype and diorama sketch made by Daguerre, talbotypes by Henry Fox Talbot, and a four foot long panorama of San Francisco harbor taken by William Shew in 1852, many of which he tracked down and purchased himself. The importance of this collection was finally acknowledged by the museum. In 1896 Smillie was named honorary custodian of the collection. At that time it contained about 1,500 items. Smillie expanded the focus to include examples of some of the best contemporary photographs being made such as the work of the Washington Salon and Alfred Steiglitz. In the next twenty years he managed to nearly double that number of objects. In 1913 after years of preparation, an exhibit was finally opened. The collection that Smillie had the foresight

to start was the nucleus of the Smithsonian's Photograph History Collection in the National Museum of American History.⁶

While Smillie had a full work schedule, he always had time to teach and help other people. He taught staff members how to use a camera so they could document their own research. He was particularly supportive of women who he believed could be just as good a photographer as a man, and he put his beliefs into action. In 1888-1889 he instructed Frances Benjamin Johnson, and judged photographs at the Capitol Camera Club, but she was not the first woman he mentored. That honor goes to Louisa Bernie Gallaher. Bernie was the granddaughter of John S. Gallaher, the third auditor of the U.S. Treasury, and friend of President Fillmore. She was also a relative of Senator Beck of Kentucky, who, more importantly, was a friend of Smillie. In 1878 she was hired at the Smithsonian as a clerk. Several years later she took up photography on a whim. When Smillie saw her work he immediately transferred her to the photographic department as his assistant photographer. She was the only woman photographer working for the government for many years. Eventually she took over the tasks of micro and x-ray photography, as well as studio work including making portraits of visiting Native American Indians. In a 1915 interview, Smillie said, "I regard Miss Gallaher as the best pho-

tographic expert the government has ever had; in short, I believe her to be the most successful woman photographer in the United States in scientific illustration."⁷ Unfortunately she was never credited with specific images nor mentioned in any reports. Indeed it is only now because of research into Smillie and the efforts of the Smithsonian Institution to preserve the photography collections that this important photographer has been discovered and her work can now be acknowledged.

Smillie's regard for her went deeper than just an appreciation of her photographic work. They clearly had a close relationship, but whether it went beyond friendship we don't know. What we do know though is that in his will, Thomas left half of his estate to his sister Lydia E[Lizabeth?], and half to Bernie. He died on March 7, 1917; Bernie died the next month on April 20. She left all of her estate to Lydia. Lydia Smillie died five years later almost to the anniversary of Thomas's death, on March 8, 1922.

I hope this brief biography of Thomas Smillie will inspire readers to read more about his life's work and appreciate his photographs even more. During his lifetime Washington, D.C. evolved from a small town with mostly dirt roads, horse drawn carriages, and rooms lit by candles

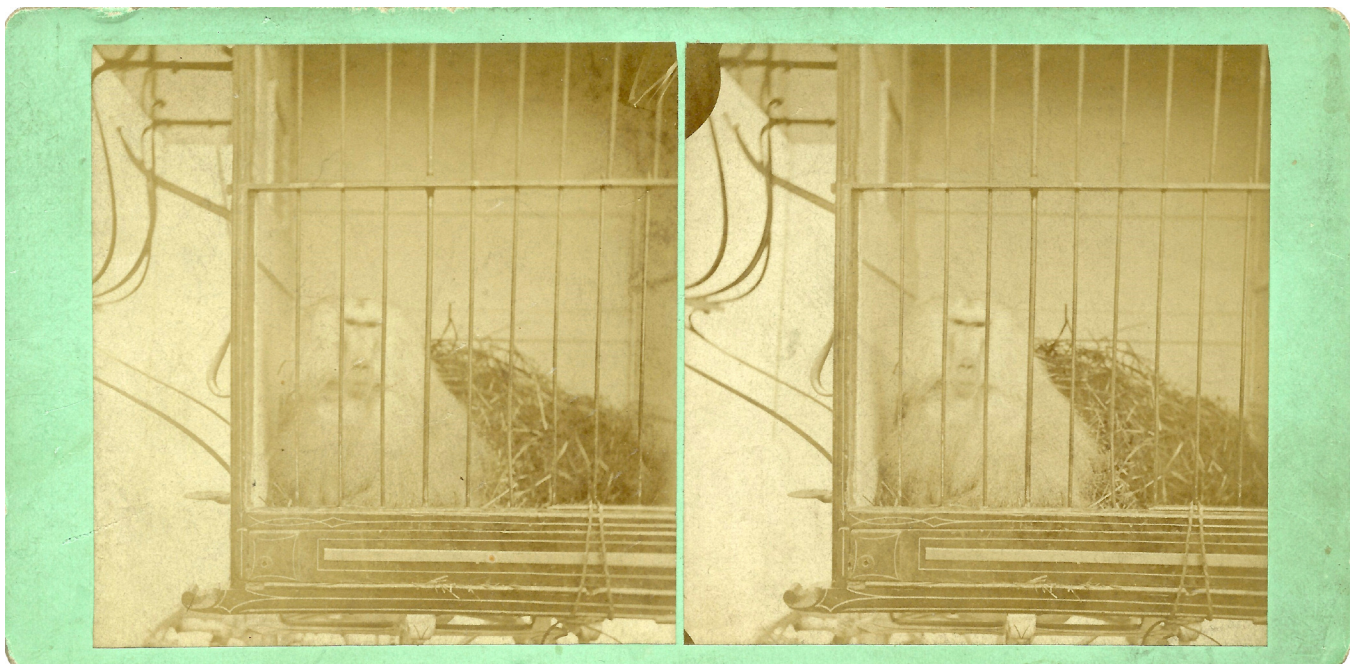
and gas lights. By 1917 it had paved roads, street cars and electricity. His stereos are good but not outstandingly good, nor are they particularly artistic, but many are unique and they document a place and time he recognized would be gone. Smillie soared, however, working behind the scenes, helping others, creating collections, inventing, researching, etc. Unfortunately work like this furthers the goal of an institution, not the fame of an individual. At least at the time he was well-known.

The Federal Photographic Society, an interdepartmental group of scientific photographers of which Smillie was the first and only Honorary President, best summarized his work and how the photographic community felt about him in his obituary.

Whereas, The National Government profited by his skill and knowledge not only because of his official position but by reason of his researches... [full page listing his accomplishments and international awards] be it finally Resolved, That we the Federal Photographic Society of America, sincerely believe the place Dr. Smillie leaves vacant can never adequately be filled, and that because of the gentle character, sterling integrity, eager spirit of helpfulness, deep erudition and kindly courtesy of a man beloved by all who knew him, the world at large, as well as that of photography and of science, is the poorer for his passing.⁸

The Federal Photographic Society's statement further contained the

Fig. 9. Caged baboon. Not as you might think, a hyena. Can you find it? Captioned by Smillie verso, "Cynocephalus Hamadryas". Likely taken in May of 1880 when Forepaugh's circus came to Washington, D.C. and advertised they had a "lion killer" baboon.



hope that the services rendered by Smillie to photography would cause his name to be forever revered by all who had materially benefitted by his labors. The above eulogy and proclamation was read at the FPS meeting March 16, 1917 and duly carried. Other biographers have also mirrored those sentiments but he is still largely unknown. Hopefully this paper will help to turn the tide for his stereographic work.

Notes

1. Smithsonian Institution Archives, RU 26, Office of the Secretary, Secretary's Incoming Correspondence, 1863-1879
2. Ibid, letter 459
3. Ibid. April 13, 1874 Smillie to Henry SIA
4. Many of Smillie's stereos were reproduced in *Stereo World* by Richard Stamm and myself in our series of papers on stereos of the Smithsonian (vol. 35, 2010), to which the reader is referred.
5. *The Washington Post*, July 3, 1884, p. 1
6. Wright, 2000 "Developing a Photographic Colln., p.2]
7. For contemporary reviews of her work, see *Daily Illinois State Register*, Sept. 26, 1905 (reprinted from the *Boston Globe*) and *Evening Star*, June 27, 1915
8. *Photographic Journal of America* (Wilson's Magazine), vol. LIV #4, April 1917, p. 166 & 170; and vol. LIV #5, May 1917, p. 228-229.

Sources

Many primary and secondary documents were used in researching this paper. They include:

Ancestry.com and Newspapers.com

Annual Reports of the Smithsonian Institution/United States National Museum

Smithsonian Institution Archives, Record Unit 158: USNM Curators' Annual Reports

Photographic Journal of America (Wilson's Magazine), vol. LIV, April & May 1917

"The Bigger Picture," Smithsonian Institution Archives, blogs on Smithsonian photography by Merry Forresta, Effie Kapsalis, Patri O'Gan, and Marguerite Roby.

Haberstitch, David E., "Photographs At The Smithsonian Institution: A History", *Picturescope*, vol. 32 #1, summer 1985.

Stamm, Richard – *Stereo World*, vol. 35, 2010
Stamm & Fleming series on the Smithsonian; and his wonderful book, *The Castle: an Illustrated History of the Smithsonian Building*, 2012

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Acknowledgements

This paper was inspired because of a "discussion" I had with Richard Ryder with whom I had many years of discourse. I only wish he could have read my draft. As always Richard Stamm has been helpful in all things related to the Smithsonian

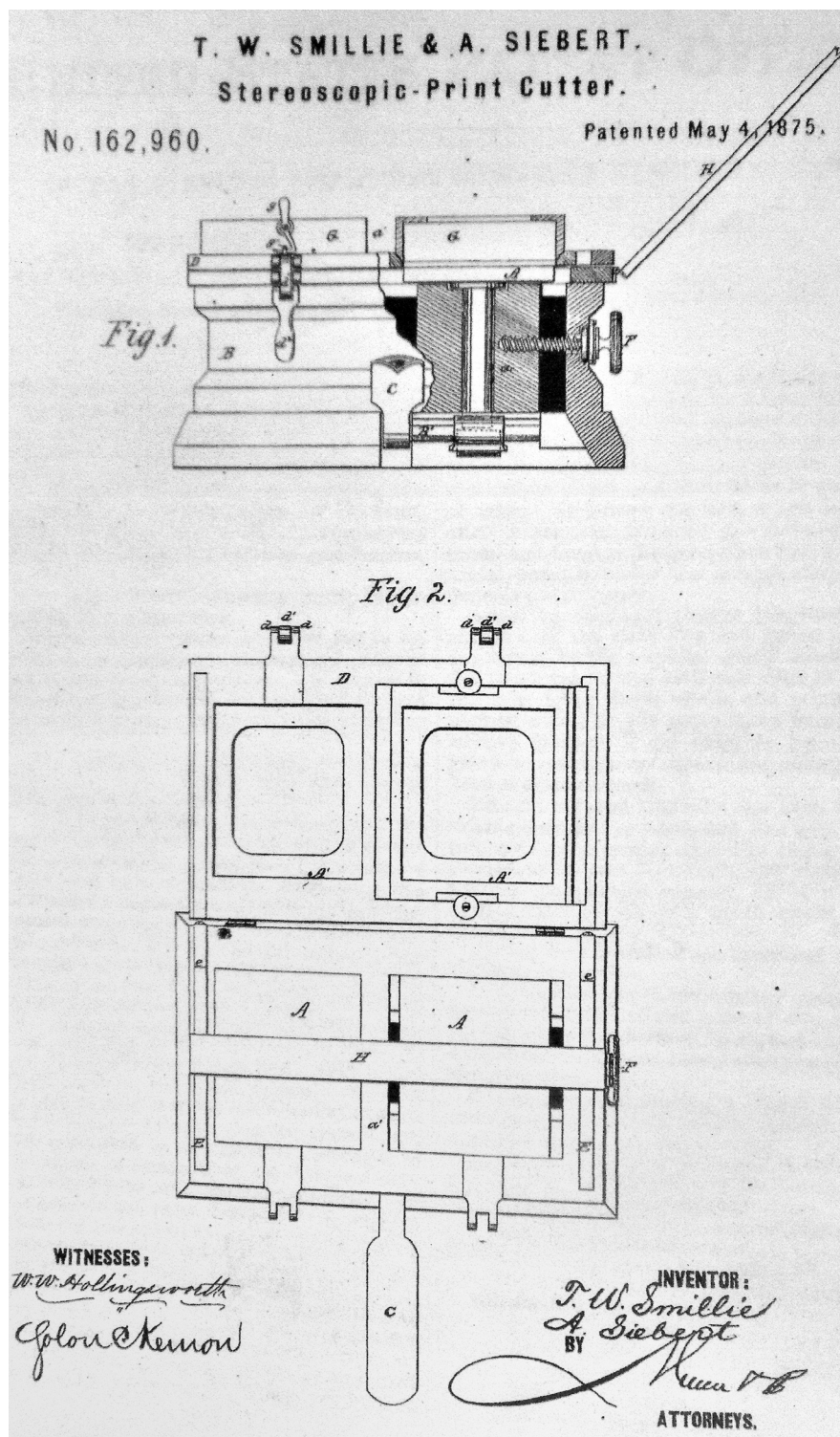


Fig. 10. Drawing for Smillie and Siebert's stereoscopic print cutter, patent #162,960, May 4, 1875.

Castle. Marguerite Roby helped with research on Bernie Gallaher. Dave Hunt in the Physical Anthro. Section of the Department of Anthropology came through as usual and identified the shrunken head. I must also note Susan Myers' lecture "T. W. Smillie, Where Were You When We Needed You?" at the 1983 NSA convention. To my knowledge this was never

published, but I remember being inspired by her talk and discussing Smillie with her. And last but not least, Shannon Perich (Curator of the collection Smillie started) for her continued support. ☺☺

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(Continued from page 21)

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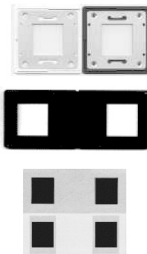











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Robert G. Wilson 1943 – 2019

Photo historian and *Stereo World* contributor Robert G. Wilson died May 8th in Toronto of pancreatic cancer. A chemical engineer and geologist by trade, his big interest became the history of Canadian stereo photography. Besides the NSA, he was an active member of the Photographic Historical Society of Canada, serving as PHSC president from 1997 to 1999.

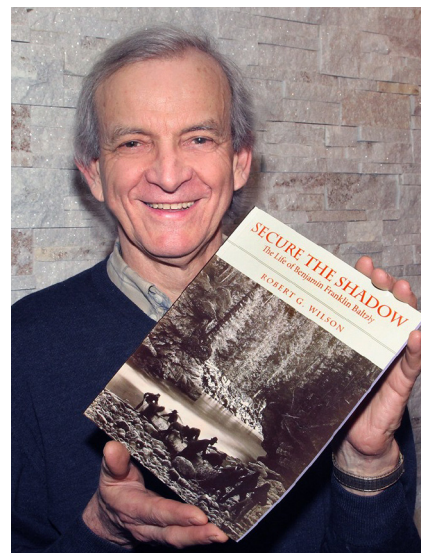
Bob contributed 13 carefully researched and fascinating articles to *Stereo World*, as well as a couple of reviews. These ranged from our first article on stereo tintypes (Vol. 17 No. 5) to a revealing piece about 3-D as a plot element in children's stories (Vol. 18 No. 4) and a look at the 1908 stereo coverage of the celebrations of Quebec City's 300th anniversary (Vol. 34 No. 2). His article "Notman's Maple Box" (Vol. 23 No. 6) received the Ray Zone Award in 1997 for its coverage of Montreal photographer William Notman's stereography of Canada.

His contributions weren't limited to strictly historical subjects. During a visit to protected penguin breeding areas in Chile and Argentina, Bob got some amazing stereos of the birds for his feature "Magellanic Penguins of South America" (vol. 34 No. 1).

One of my favorite Robert Wilson articles is "Transposing Stereo Printer and Its Views of 1940s Canada" (Vol. 27 No. 6) which describes in detail a truly unique device and includes several of the large format amateur stereo transparencies found with it. His final article, and an evident labor of love, was "Bank of Montreal Head Office, The Evolution of a Building" (Vol. 43 No. 6).

Bob was always a pleasure to work with and a delightful person to talk with at conventions. The field of stereo history in Canada has lost a wonderful researcher and writer, and both the PHSC and NSA have lost a valued member.

– John Dennis 📷



Robert Wilson with his 2014 book *Secure the Shadow, the Life of Benjamin Franklin Baltzly*, reviewed in *SW* Vol. 40 No. 2 page 25.

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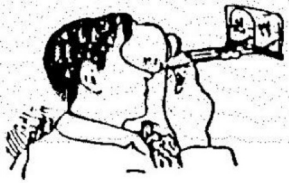
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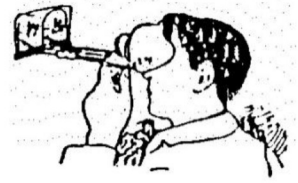
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